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H I S T O R Y

of the

R E N A I S S A N C E

in

G E R M A N Y

By

W I L H E L M L U B K E

Second improved and extended edition
with 382 woodcut illustrations

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PREFACE TO THE SECOND EDITION.

When the second edition of Burckhardt's Renaissance in Italy differed principally from the first edition in the thorough treatment of the art industries, there appeared in this work some important extensions of the series of monuments. These first concern Bohemia, for the description of which Professor Gueber, best acquainted with that country, has given me his assistance. I give my honored friend here also the warmest thanks for this improvement of the work. Then comes into consideration the new Section on Schleswig-Holstein, certainly not based on my own voews, but on the communicat ons of the friendly local investigator, who must be relied on as entirely trustworthy. Finally Hesse has received a separate Chapter, w where I could almost exclusively rely on an autopsy, to represent this important province more completely. Also elsewhere will it be found that much niw is added, I emphasize the Section on Königsberg among others, as well as the more accurate chronological statement of the Renaissance of Danzig. I believe that everywhere will be recognized the improving and extending hand, also particularly in regard to the later publications.

Therefore after thorough work and toilsome management I must trustfully offer this new edition of the description of the German Renaissance to the friends of our native art. Many worthy monuments may well have escaped my attention; but I venture to assume, that the essential ground lines of my treatment, that are nowhere changed by the abundant new material, can scarcely be substantially modified by any further additions. The general intellectual currents, by which our Renaissance was formed, undeniably lie in the light, and I believe are forever fixed, as this very peculiar, richly fanciful and animated art is the particular expression of the entire life that Germany obtained in the age of the Reformation among battles and storms, full of youthful courage and freshness.

In an energetic way the aims of my description are promoted by the extreme enrichment of the illustrative portion. The number of illustrations has been increased from 261 in the first edition to 382, so that the work will now belong to the m most richly and best illustrated works of the literature of our art history. I must emphasize this, for the merit of these

precious and expensive illustrations is due to the publishers, whose great willingness I very gratefully declare.

Stuttgart. July. 1882. W. Lübke.

Book I. General portion.

Chapter 1. Renaissance of the German spirit.

"O century, spirits awake, studies blossom; it is a pleasure to live!" With this jubilation Ulrich von Hutten greets the a age of the Renaissance in germany. And in fact, a mightier epoch of deep excitation, more filled by new transformations has the German people never seen. The middle ages that in Italy had already declined after the beginning of the 15 th century, could preserve this in the north a century longer, especially in Germanya Certainly also here the entire time was filled by manifold endeavors to remove the old prejudices and arrangements, instead of the ossified conceptions of the middle ages, of its musty theological beliefs, its dried scholastics, to replace them by the living and fresh opinions of a new time, the study of classical antiquity, the deeper knowledge of nature and of the human world; but there yet too strongly held together the complex and thousand-fold intertwined structure of the mediaeval state and church, however rotten it might be. When it finally succeeded in beating this into ruin, this should also then be here more complete and thorough, than elsewhere. It was determined that Italy should discover a world of new classical forms of beauty; but it was reserved to Germanyto descend to the last sources of intellectual life, to a new conception of religious belief, thereby to penetrate to the transformation of all existence.

While then the Romance peoples, Italy and France as well as Spain, are unable to adopt the great results of the Reformation of the church in Germany, conversely Germany acquiesced in receiving strong influences for beauty from the artistic Renaissance of Italy and developing therefrom a new art, in which the southern feeling for beauty formed a bond with German depth and strength. But the acceptance of the Renaissance and its i independent working out took a different way in Germany than in Italy and France. While in Italy the art is a common interest of the entire nation, so that all classes, all circles of life take a part in creating and in promoting it, while in France the Renaissance in the first place remains only a concern of the court, is carried on and cultivated by the princes, in Germany it proceeds exclusively from the circles of artists,

thus from the civic sphere. From then it knows how to attack and to fille all existence with a penetrating force. But it reflects itself in these conditions with remarkable sharpness in the conditions of the state and of society, that we now have to illustrate.

The ground conception fo the middle ages was a theocracy, the realization of a "kingdom of God on the earth". But the execution of this idea must be wrecked on the power of actual conditions, and only so much remained as a result, that a hierarchy of intolerable duration arose, and waged an incessant conflict with the secular power. From all this necessarily developed such complex conditions, that the progressively freer development of life could no longer exist with them. Men must come to simpler and clearer circumstances. Thus we see in nearly all countries of Europe about the end of the middle ages, that the states concentrate their power in a mighty kingdom. While in Spain Ferdinant and Isabella complete the union of t the divided realms, while in France after Louis XI the monarchical concentration is carried with increasing consequences, f finally while England by the restless energy of the first Tudor succeeds in a like development, Germany must toil through centuries with the problem of the unity of the state. Already at the end of the middle ages the power of the vassals had risen so high above the empire, that reduction of this under the imperial power appeared scarcely possible. After the sceptre passed into the hands of the Hapsburg family, a ruling house came to the throne, whose extreme endeavor was to increase the power of this family; but the predominant part of its possessions was outside Germany, and an ever widening gap divided the tendency and thoughts of the emperor from the life and needs of the nation. Foreign conditions could not allow the wearer of the German crown to have peace, and the less he exercised the highest office, the more strongly arose and strengthened itself the territorial power of the separate princes of the empire until full independence. But with such conditions were not suited a favor and profitable promotion of a higher culture as is clearly evident.

Yet another thing was added. Since the deeply moved German mind began to loose itself from the offensive game, that was

carried on from Rome in the most sacred matters, since an emperor with German tendency would have to stop the flow of this stream, to lead it into a broad national channel, and could give the German nation freedom from Rome and unity of religious opinions in the bosom of a common national church. Charles V with his Spanish training understood nothing of the German nature, not even the language, and was not the man for such a problem. Thus by the hostile position, that the empire assumed and maintained against the religious movement, the independence of the princes increased, for in the measure that they promoted the Reformation, they strengthened their own power. Thus Germany came to dualism, to separation, not as men indeed maintain, by the Reformation, but by the obstinacy of the emperor, who opposed the deepest demands of the heart of the nation, subjected himself to the bailiffs of the Roman hierarchy, and as a result by bloody measures of authority in the Austrian provinces suppressed the religious movement.

The consequence of these conditions was a continuing insecurity in the interior of the empire and increasing impotancy outside. Then commenced that series of grievous robberies, and tardy atonement for which the German sword has brought in our days. When now with elevated souls we look back to those centuries of ignoble weakness, we realize in the consciousness of the unity of power finally won, and with more peaceful hearts also think of the blessings, which in spite of the ever deeper ruin of all Germany, still just that time experienced through the Reformation, and the power of the princes developed with it. The care of the intellectual interests neglected by the Hapsburg emperors, found their shelter in the numerous lesses centres of the separate provinces, both in the capitals of the princes, as well as in the imperial cities ever bloomiug in commerce and industry. The power of the princes in Germany neither called forth nor led the intellectual movement; but for the greater part correctly esteemed it and also zealously promoted it.

Already in the security and peace the internal condition of Germany won by the development of the provoncial power in the different countries. Certainly the first half of the 16 th century was still filled by devastating battles. Not merely the

peasants' war with its frightful misery and its terrible suppression, also the opposition between the adherents of the new faith and the emperor, which must be settled on the battle field, hindered for a long time the regular development of peaceful culture. But what a scourge were the wars carried on with extreme savagery, what evil brutalities were commited, particularly by the Spanish troops of Charles V, there swarm proofs in the annals of that time. We shall only recall the candid statements of Sastrow, whose cold tone shows us how the most monstrous deeds were then regarded as a regular matter. Only after the Smalkald wars and with the Augsburg religious peace did Germany begin to take breath and to recover from the disorders of war. From then we can find a continually increasing growth of public security, although there was also no lack of waylayers and mounted robbers of all kinds. Hans von Schweinichen speaks of the fanciful mysterious journeys with his master, duke Henry of Liegnitz, to enumerate everywhere the well built castles with walls and moat, in which the owner kept a number of soldiers "on account of inroads". The light-living youth himself occasionally declined to participate in a surprise on the state highway, but closed his eyes to it,and silently permitted his two servants to take part therein. Likewise he tells of such strokes without a moral reflection coming to him. Even a prince of the empire, duke Frederick of Würtemberg must defend himself against an attack of freebooters in east friesland on a journey to England in 1592, and obtained his freedom only by showing a safe-conduct from the landgrave of Hesse. In spite of such occasional cases, there spread law and order in the land in the second half of the century, and from the religious peace of Augsburg until the outbreak op the thirty years' war, Germany enjoyed a condition of prosperity, which showed itself in a higher cultured life. Proof of this is before all the architecture; for with the exception of isolated earlier works , the activity of Renaissance architecture first begins in Germany about 1550, and continues in rich diversity until the outbreak of that unhappy war, with whose beginning (1613) closes the epoch of the German Renaissance.

When in the western world the longing for freedom from the

mediaeval intellectual depression began to reign strongly, it was the rediscovered nobility of classical architecture, in which the modern spirit found its bath for restoration of youth. A wonderful breath of spring, a springwith an abundance of flowers, but also with devastating storms. If this mighty struggle the storm cannot be referred in the final grounds to this, that the individual made felt his right, his claim to freedom of thinking and feeling. Therefore the appearance of humanism at the same time became the signal of an attack on the omnipotence of the Church. In Italy, wwher this campaign had participants from all classes of society, where the banner of free science gathered not merely the learned citizens, but the nobles, the princes of Christ, the literary movement won a predominantly formal, but also in moral and religious respects rather a more destructive than positive character. In elegance of form, in charm, transparent clarity of speech, all to compete with the ancients was the first aim. But at the same time the antique opinions, which in naive faith could believe were continued by the work of Roman ancestors, were carelessly given, and filled minds with a skepticism in the religious domain, which was nourished by the immorality of the highest dignitaries of the Church. There arose a frivolity of thought, that found its expression in a literature of inconceivable lasciviousness. Not merely Poggio, Beccadelli, Filelso and innumerable others, even one Pope --- Pius II, Aeneas Silvius --- stands in the series of scrffers. Thus in Italy the humanistic movement began with high inspiration and frequently ends in a pertilent swamp, and one must place the entire nobility of the formative arts before his eyes, to fully feel the grandeur and beauty of the new tendency.

Otherwise in Germany the movement appears here very much later, aroused and brought about by Italy. But it coincides with the invention of printing, and by this great advance Germany has the privilege of forming the eminent and wealthy classes, distributing the living word of the spirit, the stream of antique wisdom and beauty to all without distinction. From the citizen and peasant classes youths from all places hastened to knowledge; numerous schools arose, and those who were scarcely even pupils adopted with zeal the office of teacher and

spread the spirit of the ancients among thousands. Into the m most remote Alpine valley penetrated the knowledge of the new sciences, and drove the poor herd boy Thomas Platter out into the distant unknown, to toilsome wanderings through Germany as a badly harassed scholar to secure knowledge of the anlients. Not without emotion does one read the story of his life, how with his Bacchantes he "went to the schools" through Swabia, Franconia and Thuringia, even to Breslau and into Poland, how he suffered hunger and frost, sickness and poverty, and then also begged for the proud Bacchantes, occasionally also having to steal a goose at the hazard of his life. The impulse to learn ever carried him forward. And later in Basle, when he hired himself to a ropemaker to prolong his hard life, there he stuck in the tow the loose leaves of a Plautus while twisting the r rope, in order to read during the work, not without precautions for bad treatment by the master. Scarcely less toilsome was the youth of the excellent Conrad Pellicanus, who learned Hebrew without any guide to a copy of the prophets, which to spare the infirm, a friend P. Scriptoris had brought to him on his shoulder from Mentz to Tűbingen. How fortunate was he to find a Hebrew grammar in the possession of an acquaintance, who allowed him to copy it!

However hard this knowledge was obtained, however much hard work, privation and renunciation must be given for its possession, just as earnest was the use of it when secured. The deep tendency to truth, that forms a basal ground of the soul of the German people, impelled first of all to test the transmitted theory of belief; the moral degradation of the clergy, the coarse misuse of the Church, the shortsighted obstinacy of Rome gave the first blow, and the movement proceeded from the moral depth of the German nature, obtained a power which nothing appeared able to withstand. The religious feeling received that deepening, which already in the 14 th century was striven for by the friends of God on the Rhine; meditation completed their freedom, and first from that ground grew a knowledge, that in truth merited this name. Theology soon had historical research as a result; jurisprudence joined this, and even city magistrates required these studies, since then the council of Nuremburg in 1528 paid Haloander well for publishing the Pandects, and

the magistrate of Augsburg in 1548 purchased for a thousand g gold florins a number of Greek manuscripts from Corfu. Very late was also medecine founded, for Vesalius issued in 1543 for the first time his work on the anatomy of the human body, and C. Gessner soon afterward published in Zurich his zoology. Likewise G. Agricola broke into mineralogy, Mercator by his maps for the knowledge of the earth, finally Copernicus and also after him Kepler also broke a new path for the investigation of the universe. In the entire world then German science attained high fame and also as Stumpff says in his Swiss chronicle, "the Germans surpass other nations in highly learned persons". Only to the great fact of the Reformation do we owe modern science, the deepening of the intellectual life and the p purification of moral life. On the contrary where the Romance nations come by their rejection of the movement of the Reformation, that comes to light more than ever today.

But besides scientific literature awoke a popular imagination, which finds its expression in the mother language powerfully in Luther's translation of the Bible. Indeed it does not come so soon to that masterly creation, in which meaning and form stand at equal heights. Even in the most gifted minds of the time one feels a toilsome struggle with the language, that is still hard and stiff, lacking in flexibility. And where a genius in language like Fischart in the most unlimited caprice looses the reins in the boldest forms of words, we can well be astonished by the gushing abundance of the imagination, but the intricate Barocco overloading of his style, that so strikingly resembles the later extravagances of our Renaissance architecture, allows us nowhere to come to a pure enjoyment.

But still deeper lie the reasons that hinder a full blossoming of poetry. The pathos, that animates the entire time, is not directed to poetic ideas, but to intelligible conceptions of reality. By the great invention of printing the nation was suddiyl: afforded immeasurable material of knowledge. The literature of classical antiquity stood in the first line; the pressure for the knowledge of men and nature aroused by the humanism, as we have seen, changed itself into the love of scientific activity, which comprised the branches of knowledge, but mostly pressed forward to a freer research in the religious

domain. Thus it came, that the impulse for knowledge and learning dominated everything, and that even poetry was drawn into its service. The didactic and moral therefore predominated, a and united themselves with the strongly expressed polemic tendency, that came to the sharpest expression in the fight for and against the Reformation. The stout customs of the time therefore favored a vehemence and even rudeness of expression, that takes its pleasure in an internally coarse literature. We understand this tendency of the intellectual life of the time, that even exacted its tribute from the most prominent men, but entirely only if we recall the general coarseness of the customs, that are uniformly recognized in all classes. It was decisive, that even in the hegher circles the refined court customs of the earlier time had vanished, and the nobility gave a lamentable example of intellectual and customary rudenss. The circles of citizens sought by certain strict honesty to differ from them, but life was from this no poetic meaning, only a homely insipidity and a narrowmindedness, that nowhere made itself as broad as where men were properly poetic in the mastersong. We find here the last shoots of mediaeval poetry, but t transformed from the knightly swing into narrowminded dryness, that imagines itself especially poetical in its handmade flourishes. One must say, that nearly in the entire German poetry of the time, that only the exception of the popular songs and church hymns, the soul does not poetize, but the understanding rhymes, not the expression of invention and the free beauty of form, but only a sort of learned, moral or polemic tendency forms the aim of this poetry. One need only read the masterworks of Teuerdank and Weiskunig, that appeared under the auspices of the emperor Maximilian, to recognize how insipid allegories w were spread and inanimate were cast in the form of a knightly romance. How high the part of the formative arts stands in the striking illustrations of the vapid proadness of the text!

Far more happily does the time move in those vacillations a and dry satirical poems like S. Brandt's ship of fools, T. Murner's fools' exorcisms, Geuchmatt's guild of rogues, in Rollenhagen's frogs and mice, but particularly in Fischart's works, where in spite of the frequently uncouth rudeness of form, obscene and coarse ugliness, by the acute view of the expressions

of life, is restrained by the satiric force in the representation and opposition of human follies, weaknesses and vices. Here is seen, as in this time of man and his posterity filled by contests and contrasts, the exclusive interest of the representation is formed, and is unrolled before us with an inexhaustibly rich gift of observation. We understand that this restricted time found no muse for the delicate expression of lyric h harmonies, for the enthusiastic sinking into the beauties of nature, which in knightly poetry of the middle ages is so charmingly expressed. We further conceive, that Germany could produce no poetry like Ariosto's raving Roland, in whom the sybaritism of the most refined culture of the Italian Renaissance develops into fascinating luxuriance.

And yet this time does not entirely lack genuine flowers of German poetry. Not merely the hymns of the Church, zealously cultivated by the great Reformer and his successors, penetrating and refreshing every circle of life; not merely the folk songs poured out in a wide stream in innumerable songs, often dry and even rude in expression, but fullof sound and unaffected power; even the dramatic poetry takes fresh courage and knows how to treat its energetic meaning in a free way. On the threshold of the epoch stands the true hearted Hans Sachs with his too little known and esteemed works, in which is manifested the nature of the German people with inexhaustible fullness. The conclusion of the period is formed by duke Henry Julius of Brunswick, one of the most excellent princes of the time, with his plays, in which an open view and fresh conception of life is combined with free humor. He even already knows how to use the popular dialect to characterize successfully certain persons. Thus runs from a thousand brooks a rich national life that breaks its way in a literature full of original force, even if also without the elegance and the grace in form of the South.

However undeniable was the influence of the Reformation on the literary, scientific and poetic movement, thus its occurrench has often been termed as destructive for the formative arts. Yet by more accurate reassearch it soon results, that this view is but superficial. Indeed church art suffered at first a visible injury by the new faith, not merely because

it lost the representation of a great part of this material, but because it laid down the principles of the reverence of God, and wished to free religion from external signs and symbols. But that the tendency of the reforming spirit was not hostile on regilious grounds to artistic creation is proved by Dürer first of all, whose spiritual veneration of the bold Reformer found such a beautiful expression in the well known passage in his diary of travel, and who in his numerous Biblical representations, and not least from the life of S. Maria, knew how to give the religious feeling a thrilling and deeply powerful expression. No less testify the altar paintings by which Luther's friend Lucas Cranach adorned the city churches at Wittenberg and at Weimar, that the Reformation did not stand in the way of any important church art; for those grand works are fully conceived and executed in the reforming spirit. But we do not forget that the entire art of the Renaissance is not in the first line secular, that it first of all seeks to beautify and to glorify actual life, and that even where it takes church life as a basis, it retains in view always as the final aim the glorified human form, the splendor and beauty of earthly life. This tendency was not produced by the Reformation; rather was it somewhat restricted by the deepeniug of the religious life; but on the other hand at the same time exerted an influence, when it separated more sharply the sacred from the secular, and allowed the course of art to truth of life and the actual world to appear in greater purity.

At least the German reformers were anyhow not averse ao art. Luther, who looked with sharp spiritual vision into the heart of the matter, had a warm feeling for everything beautiful. H His enjoyment of music, his creative promotion of church hymns and of community singing, were connected in him with an open view of the creation of the formative arts, particularly of painting. He "cared not for bad", but for good paintings with accompanying mottos in kitchens and chambers, he even wished once that "all the chief stories in the entire Bible were painted in a little book, that would be a real Bible for laymen". Of Dürer he could say, that he paid too much attention to the external, "he had no pleasure in pictures painted with too many colors, unless they were made as simple and plain as possible".

But he also had an open view for Italian painting, since he c commended, "how skilful and ingenious are the Italian masters, when they knew how to follow nature in such a masterly and proper manner, that they not only give it the correct natural colors and form, but even the posture as if it lived and moved". And he adds thereto:- "Flanders follows and imitates them in such measure, that the Netherlanders and particularly the Flemings are tricky and crafty heads". But also Melancthon, who was friendly to Dürerduring his stay in Nuremberg, gives in his w writings and particularly in the letters repeated evidence of a living interest in artistic creation. In several passages he expresses himself concerning painters and eminent men in a manner, that permits the conclusion of an exchange of intimate thoughts. As he states that a tolerable agreement with that expression of Luther, Dürer omitted there that as a youth, he loved varied and richly colored paintings, fanciful and monstrous forms; in riper years he abandoned them and recognized nature as his instructor, but now sees how difficult it is to reach her. Likewise Melancthon himself expresses a striking judgment on Dürer, when he says that his works are "all grand and splendid, but the later are less dry and are softer as it were".

On the other hand it is striking, how little the literary and scientific movement among the humanists concerned itself about the formative arts. While Italian literature is full of evidence with what read interest and animated understanding the circles of the cultured, particularly the literary speakers also regarded art, we seek in vain in the rich humanist literature of Germany for more important expressions of an allied kind. Here men feel so truly the contrast of Italian to German humanism. There where the abundance of sensitive opinions, where the sense of beauty distributed in the entire people produces the splendid reanimation od classic antiquity also strongly on the artistic side, it is a general need to participate in the world of new creations of the highest beauty. In Germany humenism receives a polemical and partly an abstractly learned stamp. The earnest contest from which was born the spiritual state of the Reformation and the foundation of modern science, scarcely allowed the imagination time for the harmless play with beautiful forms. Were art itself already as being

drawn into the combat; still masters like N. Manuel, H. Holbein, and L. Cranach (merely to name some of the most eminent) swung the weapons of artistic satire against the Papacy. But all this is rooted in interests lying outside the sphere of purt art. In an epoch of a land, where all must take part in the convulsing contests, from which must proceed a new epoch, art as such scarcely found a place.

If one goes through the writings of the German humanists, he is astonished at the dry results, that it affords for artistic opinions. Indeed Erasmus of Rotterdam stands in close relations to Holbein, and the drawings furnished by the latter for the "Praise of Folly" are an attractive monument of this condition. Also we knew already, that the famous learned man recommended the young artist to his friend Thomas More, when he set out for England. In another letter of recommendation to P. Aegidius in Antwerp, he calls Holbein "a distinguished artist", that he had painted his portrait and now goes to England to scrape together some gold pieces; for "the arts freeze here", he adds. But that Erasmus had taken any deeper interest in artistic creation cannot be conjectured. It chiefly concerned him to leave to posterity his portrait by an excellent artist, and that is also the point the relation to Dürer turns in his letters to W. Pirkheimer. So he writes;- "I wish from the heart good luck to our Dürer. He is a worthy artist, who will never die. He commenced to paint me in Brussels; has he yet completed it?" He repeatedly recurs to the wish:- "Might I be be painted by Dürer, why should I not desire it by such an artist?" He repeatedly calls him an Apelles or "first in the art of Apelles", and requests his friend to greet him. When his almost forcibly expressed desire is satisfied, he is full of thanks:- "I consider how I shall testify my gratitude to Dürer; he is worthy of undying remembrance". But how little the work of the great artist touchid the great egotist intimately, is manifested by the brief an cold words, that he spoke at the news of his death:- "Why should one lament Dürer's death, since we are all mortal? The epitaph is prepared in my book. Thus Durer is done with forever.

With this superficial relation to the art of the great master, only woven from vanity and love of fame, it is then no wonder

that also in the other writings of the famous learned man, that we find scarcely any references to art. Thus is found in the "Colloquies", where however the most varied human conditions and activities are presented, we find no vestige of a relation to the formative arts. In his "Praise of Folly", where one might expect the like, he characterizes the different nations, as for example:- "The Britons boast of their music", he says, "The French pride themselves on standing at the apex of civilization, the Parisians are proud of their theological science, the Italians are preeminent by their beautiful literature and eloquence". That the Italians then already possessed astists, whose works would be the wonder of all times, while their literature of that epoch is now scarcely read but by the learned, does not enter his mind far. As a mere phrase is to be regarded the mention of Apelles and of Zeuxis; also in the enumeration of "professors of art" he recognizes only "actors, singers, o orators, poets;" no architect, painter or sculptur. There is no question; Erasmus still stands in judging the formative arts on the standpoint of the German middle ages, which regarded these circles as merely mechanical. That Italy had already long considered the different prominent architects, sculptors and painters as free artists; that laso in Germany men like Holbein, Dürer and others were ever thereby splendidly to break through the narrow restrictions of the guilds of the former practice of art, and to elevate their spiritless jogtrot painting to an art full of mind and soul, of this Erasmus had no conception. Likewise where in his letters he occasionally speaks of the rhetorical turn to love of art, he does this just as a blind man speaks of color. For example what he says in a letter to Budäus of the importance of shadows in painting, is just as flat and phrasy as the assertion concerning the worth of hard materials in sculpture in a letter to Leo X. Hou much truer, fresher and more interested are the sensible words that we found in Luther and Melancthon!

A closer and more homanly intimate condition is it in which Pirkheimer stands to Dürer. In the letter to J. Tscherte, in which he laments the death of Dürer and blames his wife Agnes, for having embittered and shortened his life by her scolding and jealous nature, he says:- "I truly have in Albert lost one

of the best of friends I had on earthc and nothing causes me more sorrow, than that he had such an unhappy death." In Dürer's letters from Venice 22 years before Pirckheimer wrote, we see the most friendly relations already established; but also here not artistic matters were concerned, although Dürer narrates much of them and enumerates his works. Pirckheimer's interest is rather devoted to other things; the friend must care for all sorts of commissions for him; Venetian glasses, rings and precious stones, tapestries, crane feathers to stick in the cap, he has to purchase, also to inform him whether new editions of Greek authirs have not appeared. That Pirckheimer also engaged in disputiations on art with his friend, wherein he suffered things, that the painter characterized as that could not be represented, we see from a word of Melancthon, w who remarks; this recalls to him a doctor at Tübingen, who was accustomed to sketch for his hearers the transubstantiation with chalk on the blackboard. Pirckheimer's understanding of art was thus certainly neither very refined nor particularly deep; yet he must have had a living enjoyment of artistic creations, for otherwise A. Dürer would not have written to him from Venice after the completion of his altarpiece; "Also know that my painting says that you would give a ducat that wou will see that it is good and beautifuc in color." However this partcicipation of the rich patrician did not go so far, that it reeally elevated him to an actual love of art. He was indeed pleased, that his friend worked for him in all ways and even gave to him; but he seems to have ordered from him not a single important paintingl and his collection indeed contained antique coins, bronzes and similar objects in relief, but no creation of later art, no relief work of the great master, who honored him by his faithful attachment.

A more active part in the creations of the formative arts was recognizably taken by the learned Peutinger in Augsburg, to whom for the emperor Maximilian was left the mediation of the different literary-artistic undertakings among the artists there.

Doubtless most interest in the works of the formative arts was shown by Wimpheling, which is in his Epitome of German affairs, that appeared in 1505 in Strasburg and depicted with unusual zeal the advantages of the Germans. The purpose of the book is principally patriotic, as he emphasizes in the preface,

that he desires Germans to acquire a knowledge of their history and antiquities, to narrate the acts of the emperors, fame, gifts, wars and victories of the nation, as well as their gift of invention in the arts, as then shown by numerous historical proofs, that Alsace, the cities of Strasburk and of Schlettstadt were occupied by the Germans "since the era of Octavianus according to Suetonius'testimony." We find that then were already they were inclined to the French, to whom the patriotic man decidedly opposed his German opinion. Thus it was no wonder, that after he boasted of the invention of cannon and the art of printing by the Germans, if in the 66 th and 67 th chapters he speaks of their architecture, painting and sculpture, and calls them superior in these arts to other nations. In the architecture he bases himself on the evidence of Aeneas Silvius, who finds the Germans superior to all nations as in mathematics. Besides numerous other examples, he introduces the Strasburg minster first of all and its towers, which excels by its tracery, its statues and other sculptures indeed all other buildings of Europe, as it also towers over all by its colossal height. In the presence of this work must even Scopas, Phidias, Ctesiphon (?) and Archimides declare themselves vanquished, and even the Egyptian pyramids and the temple of Diana of Ephesus yield place. But in painting the pictures of Israel of the Germans (Alemanni, he certainly means Israel of Meckenem) are demanded in all Europe and are highly esteemed by painters. Likewise was Martin Schön of Colmar such a distinguished painter, that his painted tablets were carried to Italy, Spain, France, England and "all other countries of the world," and from everywhere came artists to copy his paintings existing in the church of S. Martin and that of the Franciscans at Colmar. Then according to the judgment of skilful painters there is nothing in this art more elegant nor more worthy of love than his works. His pupil (?) A. Dürer may be at the moment the most excellent master, whose paintings are taken to Italy by the dealers, where they are as highly regarded by the best artists as the works of Parrahacios and of Apelles. Also J. Hertz of Strasburg must not be forgotten, who created excellent paintings in his time, that are still seen in his native city and other places. Finally passing to the praise of sculpture, he very characterist-

characteristically mentions only artistic pottery, whose products on account of their variety and beauty are made famous by "Coroebus, the inventor of this art". In any case this is the most complete mention, which German art has found in contemporary literature.

But in all this it is still strikingl how little the formative arts are regarded among the learned men of the time. Certainly this little interest in the works of those arts, which so strikingly differs from that participation extending in all classes among the Italians, is based on a contrast between the two nations, that already occurred in the middle ages. We indeed find already in the earlier epoch even in Germany a general participation in the creations of church art; eminent and petty, old and young, knight and citizen, competed in active assistance to the great architectural undertakings, and it is not unusual as in the building of the church at Walkenried for a citizen of Goslar to give to the church a gift of the wagon with the horses, on which he had brought a load of stone, even adding the whip in his zeal, retaining nothing for himself. Still all these transactions and a thousand similar have merely a religious motive, not an artistic one. On the contrary in Italy the numerous inscriptions in praise of artists undeniably express an esthetic interest in the early middle ages. Likewise the general enthusiasm with which in Florence the completed altar painting of Cimabue and in Siena that of Duccio were brought from the studio of the master by the entire civic body of the city and the clergy in solemn procession, leaves an excited joy in the artistic act not to be denied. On the contrary we know of nothing similar in Germany to be mentioned, even for example if in Stolle's Erfurt Chronicle of the festivities, by which were inaugurated by the clergy the casting of the great cathedral bell, in this is to be again recognized only a church action. Where had been in Germany an artist's inscription, like that placed by Guido of Siena on his great picture of the Madonna in S. Domenico with the charming avowal, that he peanted this work "in pleasant days". Quite otherwise sounds that complaint, that he had to oppose on our part, which the brave L. Moser of Weil uttered in the year 1431 concerning his altar screen in the church at Tiefenbronn:- "Art shrieks and I shriek and lament. None desire the more. So is it". Indeed must we

[illegible]

[illegible]

[illegible] century later one no less than [illegible] from [illegible] of them: "O God would I [illegible] to the man at [illegible] as I a [illegible], do [illegible]". and in a letter to the [illegible] years, that in another place in his native city he received more thanks than the money, and he had not received more than 300 guilders, while the Council of Venice paid him 200 ducats, and later the council at [illegible] and offered him 300 Philip's guilders as yearly salary, if he would stay there. Certainly a complete proof, how little [illegible] [illegible] [illegible]. Even [illegible], however, [illegible] the city of [illegible] honored him with [illegible] and gave him important commissions, [illegible] being less [illegible] to his home than Dürer, [illegible] among foreigners. How deeply [illegible] into [illegible], how hard it must [illegible] but great masters to free themselves from that and rise to [illegible], we recognize from the contract made in [illegible] of [illegible] with M. Wohlgemuth for the [illegible] [illegible] "[illegible] the painting in one or more places [illegible] [illegible] by both sides, "[illegible] the painting of the [illegible], that it could not be [illegible], then it was to keep the [illegible] himself and [illegible] account and [illegible]". [illegible].

[illegible] however [illegible] at the beginning of this [illegible] [illegible] the [illegible] of the [illegible] and the [illegible] of the [illegible] with the [illegible] [illegible] for the development of the [illegible]. It was [illegible] in the [illegible] the art of the [illegible] of life, the art of a [illegible] in general [illegible]; it was thus far more exclusively and [illegible] in [illegible] [illegible]

assume in this more than the ordinary complaints in all times of poverty of the artistic life, when we see that almost a century later one no less than Dürer uttered from Venice a similar cry of pain; "O how would I freeze in the sun at home; here am I a master, at home a parasite!". And in a letter to the council of Nuremberg, he expressly says, that in thirty years in his native city he labored more gratis than for money, and he had not received work for 500 gulden, while the nobles of Venice paid him 200 ducats,and later the council at Antwerp had offered him 300 Philip's gulden as yearly salary, if he would stay there. Certainly a complete proof, how little the Great German artists could there count upon remunerative recognition. Even Holbein himself, although the city of Basle treated him with honor and gave him important commissions, withdrew being less tied to his home than Dürer, to seek more abundant reward outside among foreigners. How deeply art in Germany had then sunk into manual routine, how hard it must have been for the great masters to free themselves from that and rise to higher standing, we redognize from the contract made in 1507 by the magistrate of Schwabach with M. Wohlgemuth for the high altar in the city church there. The master must bind himself by it, "where the painting in one or more places was deformed", to change it until it was recognized as "well shaped"by a commission named by both sides,"but where the painting of the same had such great defects, that it could not be changed, then he was to keep the painting himself and repay the money paid on account and also damages". So mechanically were these matters then carried on.

Meanwhile however little at the beginning of this epoch the artists themselves found encouragement in the great cities, so greatly did the disquiet of the time and the contest of the Reformation with its opponents absorb the general interest, s still about after the middel of the 16 th century the cities became the chief places for the development of the Renaissance. It was once in the first line the art of the gayer enjoyment of life, the art of a time advancing greatly in general culture; it was thus far more exclusively and decidedly in Germany than in Italy remaining catholic. And in fact life in the German cities favored it on that side soon in a striking manner.

[illegible] of artists gradually favored the guilds. They not only had to answer their ordinances, but [illegible] even [illegible] ed to increase it. The individual activity blossomed as never before. Manufactures were based on mechanical certainty and genuine quality, that only granted in the middle ages by the insti- [illegible] guilds, took part in the improvement of the arts. Even [illegible] the [illegible] also had come to enhanced importance of [illegible] independent work of the individual. The creation of the mechanic, more than ever subject to conventional custom in the Gothic epoch, now received the stamp of the sense of the [illegible] worker, even [illegible] was not always avoided danger, [illegible] critics [illegible] of technical and mechanical inventions, that were sometimes [illegible] lost in artistic effect. Not merely [illegible] of all kinds, [illegible] caused many artistic matters. Particularly those [illegible] for the [illegible] of the [illegible] lected the work in precious stones. Scarcely was any time [illegible] in ornamental objects, [illegible] and of [illegible].

Hand in hand with this development of trade goes [illegible] ly depended on mercantile currents, German cities engaged with [illegible] energy [illegible] to extend their commerce, not merely to [illegible] and Eastern Italy to the Orient, but [illegible] France to the North [illegible] and through the [illegible] [illegible] mark, to Russia and Poland. Augsburg and Nuremberg [illegible] the [illegible] of the [illegible] Roman Empire, and [illegible] a long time [illegible] Venice [illegible] deep into [illegible] on. [illegible] now way [illegible]. [illegible] now [illegible] their [illegible], and to maintain the [illegible] till the end of [illegible]

The new order of affairs particularly favored the cities. They not only had to ensure their independence, but mostly even wished to increase it. The industrial activity bloomed as never before. Manufactures were based on technical certainty and genuine quality, that they secured in the middle ages by the intimate connection with architecture, and had preserved by the strong guilds, took part in the improvement of the arts. Freeing the individual also ded here to enhanced importance of the independent work of the individual. The creation of the mechanic, more than ever subject to conventional pattern in the Gothic epoch, now received the stamp of the power of the particular artist, even with the not always avoided danger, degenerating into the wonderful, the Barocco and the capricious. At the same time the development of the sciences was carried to a multitude of technical and mechanical inventions, that were sometimes l lost in artistic sports. Not merely automatons of all kinds, complicated clock works, art cabinets with astonishing mysteries, but even problems like the establishment of perpetual motion busied many artistic masters. Particularly those trades that labored for the splendid furnishing of the dwelling and for the human form itself, enjoyed splendid patronage. So especially the goldsmith's art, with which was connected enemelingand the work in precious stones. Scarcely has any other time produced greater luxury in ornamental objects, costly utensils and vessels, furniture and other things for housekeeping and of equipment.

Hand in hand with this development of trades goes now the extension of commerce. While France then remained substantially dependent on neighboring countries, German cities embraced with energy every opportunity to extend their commerce, not merely to Italy and through Italy to the Orient, but through France to the Mediterranean and through the Netherlands to enter into traffic with the West Indies. At the same time from Emden was made a connection with England, while by Leipzig, Breslau and Prague, commerce sought its way to the North and East, to Russia and Poland. Augsburg and Nuremberg together with Ulm formed the centre of the south German traffic, that for a long time predominated beyond Vienna to deep into Hungary. Each new way opened, German traffic knew how to enter it for itself, and to maintain its importance till the end of this

epoch. Frequently not only the German emperor, but also the k kings of France and Spain were debtors to German merchants, for which the latter conceded to them many commercial privileges. The grand importance of families like the Fugger and the Welfer families at Augsburg is known to the world. The activity and diversity of the relations are gaven among others by the Commerce Book of the merchant of Ulm, Ott Ruland, already in the 15 th century in an attractive view. What varied fortunes were often brought into these circles, especially by the overseas traffic, we learn from the animated description of misfortunes by Schweinichen of the merchant of Wohlgast, who by the return of his ship already believed to be lost was saved from impending failure. Certainly commerce in Germany itself was often restricted by the wretched habits, that with full knowledge of economical principles merely burdened the land and water routes by duties and storage rights for the benefit of their own treasuries. An amusing picture of the vexations by which these conditions burdened even the great commercial artery of the Rhine, but also at the same time how men sought to protect themselves by privileges and free passes, is given by the diary of Dürer's journey tn the Netherlands, where it is stated at every moment:- I showed my duties pass, and their men let me pass duty free". A still greater plague was indeed the robber knights, who also then brought sufficient insecurity i into the land. Still we have already seen that these plagues gradually diminished, the more that the power of the different princes of the country was strengthened and became a settled authority.

One must indeed state, that these wide commercial connections noless contributed to the development of the spirit of the nation, than the labor of the learned in the quiet of the professor's study and the professor's desk. The tendency to foreign parts, so deeply inmplanted in the German mind, was first nourished by the commerce, but directly assumed a more universal direction. The scientific tendency of the time, the deep impulse toward investigation and knowledge of the world is quite early expressed in such adventurous undertakings, as that of Schildberger of Munich, who in the first quarter of the 15 th century traveled through Asia; or in the journey of U. Schmiedel

of Straubing, who on a Nuremberg ship went from Cadiz to Brazil, and after an absence of twenty years published a description of his journey. In this series also belongs the journey of H. U. Krafft, who traveled from Marseilles over Syria, then fell into a Turkish imprisonment, and has set down his observations of the country and people in attraictive form. Thus he narrates in his naive manner the way in which the Turks get along with their wives, especially that wives have the liberty to complain to the judge, if the man does not fulfil their due rights, and that then this one being punished and by the threat of greater punishment is compelled to satisfy them,"as on the contrary he states, among us Germans the wives have their skins well beaten for this".

The greatest force of attraction was indeed then exerted also by Italy, and not less was the influence already exerted on the development of the world by travels there, and the Germans have obtained the sense of beauty. For this exists in in a clear example in the story of the travels of S. Kiechel of Ulm, who after he had already visited France and Paris, in the year 1585 began a five years journey through Germany to England and in Italy to Sicily. Everywhere his eyes are open to the peculiarities of the foreign lands and cities, whose curiosities he traces, where he frequently knew how to smuggle himself into the palaces of eminent noblemen, when necessary to see precious things scarcely accessible, as in the treasury of S. Mark at Venice and in the church of S. Peter at Rome. What strikes him there as remarkable, is even as characteristic for his intellectual horizon, as what he passes by. Thus he considers the beautiful bridge at Prague with its many spans, and in the Hradschin the mighty "hall, vaulted without piers". Likewise the "beautiful pleasure house" there (He means the ornamental Renaissance work of the Belvedere), did not escape his notice. In Dresden he notes the beautiful bridge, the broad streets and the houses built of stone. The latter must have been imposing to the citizen of Ulm accustomed to the half timber construction in his native city. Passing over to England, he wonders at the tombs in Westminster Abbey, "partly of white marble and others of alabaster, artistically and ornamentally cut with entire figures". Particularly interesting is his report of the

London theatre, whose arrangement with rows of boxes excites his surprise. Returning to Germany, he describes in Cologne the unfinished cathedral, in Münster the street arcades strike him, which as a widely traveled man he compares to those of Padua and of Bologna. In Italy it is first Venice, whose magnificence astonishes him. He describes the church of S. Marco as"ornamental and stately in construction, internally the walls, piers as well as the pavement being of beautiful marbles, the vaults above ornamentally covered by beautiful old mosaics in tales and further enclosed by gold". The council hall in palace Doga has"remarkably artistic painted tiles just as if alive". On the portal of S. Marco he notes the"four beautiful and artistic horses cast in metal, all of the same size, but each in a different pose, very graceful and well made". Finally in Rome the antique buildings are first of all, which arouse his attention. Of the church of S. Peter he adds;"what the new order requires, since such is carried on the completed work, and it becomes a noble and stately building, whose like is not to be s seen afar".

It most strongly strikes us, that he has no eyes for the works of Raphael and Michelangelo, indeed that for him the entire great development of Renaissance art does not appear to exist. But also he does not stand alone in this. When Luther made his pilgrimage to Rome in 1510, even there the two greatest paintersoffthe Christian epoch were engaged in competition to adorn the Vatican with their immortal works. While today even the most superficial travelers, who pursue art with the guidance of the modern guide books, to finish Rome in 14 days, at least once wander through the loggias and the Sistine chapel, yet we have no indication that Luther, who had open eyes for such matters, had taken not of all the creations of modern art. Six y years later (1516) Pellicanus visited Rome; but alsohowever earnest an interest he took in the monuments of art, he says not a word of the paintings of the Sistine chapel, although he attended there a papal vesper service. He would gladly have seen "the ruins of the lodest buildings", but must not go around freely and was not safe from robbers. On the other hand he mentions the 110 marble steps that lead up to Araceli, and wonders at the view from above. Also the beautiful church of S.

[illegible]
lit does the magnificent row of columns and [illegible]
[illegible]
work on the cathedral of Siena with paintings and portraits
on the walls and mosaic work on the floor with the names and
portraits of the Popes; a more beautiful church was never seen."

Such opinions of foreign lands, that were increased and ext-
ended in wide circles, must have strongly reacted on the cult-
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[illegible]
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of the rich furnishings of the citizens' houses in Basle, the
great and populous city of Brunswick with its magnificent [illegible]
[illegible], the excellent streets, the great and richly adorned chur-
ches. But he most fully describes the pleasure-loving Vienna.
Spacious and richly decorated are the houses of the citizens,
[illegible]
the windows as a greater luxury with glass panes, wide courts
[illegible]
beautiful house furnishings in interiors, high and stately [illegible]
[illegible]
that he enters a princely residence. Vast are the wine cellars,
much is drunk, the people have large stomachs, [illegible]
[illegible]
ing the luxurious habits of the women is like the [illegible]

Loud and frequently made is the complaint of the morality
pleasures of the time, but in the course of the 16th century
it is gradually [illegible]
could already be noted in southern Germany the increase of a
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it also occurred in Hesse and [illegible]; but in Saxony [illegible]
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century M. de Montaigne finds, "that in German and Swiss cities
the streets and public squares, the dwellings and other build-
[illegible]
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Germans, [illegible] regard the house [illegible]

Maria del Popolo surprises him; in the Lateran basilica he still sees the magnificent row of columns and notes the cloister and baptismal chapel. However well he observes is shown by his words on the cathedral of Siena "with paintings and portraits on the walls and mosaic work on the floor with the names and portraits of the Popes; a more beautiful church was never seen".

Such opinions of foreign lands, that were increased and extended in wide circles, must have strongly reacted on the culture of the cities. Wealth won by commerce and industry enhanced the pleasure of life and the search of the time for enjoyment, so that already in the 15 th century the luxury of German cities impressed foreign visitors. Eneas Silvius already boasts of the rich furnishings of the citizens' housesin Basle, the great and populous city of Brunswick with its magnificent houses, the excellent streets, the great and richly adorned churches. But he most fully describes the pleasure-loving Vienna. Spacious and richly decorated are the houses of the citizens, solidly built of ashlars, the doors mostly covered by iron, t the windows as a greater luxury with glass panes, wide courts with vaulted passages, song birds everywhere, richer and more beautiful house furnishings in interiors, high and stately facades, the houses painted inside and outside, one would believe that he enters a princely residence. Vast are the wine cellars, much is drunk, the people have large stomachs, wasting on Sundays what they earn during the week. What he narrates concerning the luxurious habits of the women is like the other.

Hard and frequently rude is the expression of the worldly pleasure of the time, but in the course of the 16 th century it is gradually ennobled by the care of art. At Luther's time could already be noted in southern Germany the increase of a more refined culture. The Reformer himself praises Swabia and Bavaria for the good reception and kind hospitality found there; it also occurred in Hesse and Meissen; but in Saxony men are quite unfriendly and discourteous. In the second half of the century M. de Montaigne finds, "that in German and Swiss cities the streets and public squares, the dwellings and their equipment, tables and table ware are cleaner than in France". In f fact it lies in the character of the North, especially of the Germans, that men regard the house quite differently and treat

it more artistically than the Southerner does his own. With us in the rawer climate the house during the greater part of the year forms the shelter of all, the centre of fimily life and companionship, and therefore is warm and the homely place for comfortable assembly, while to the Italian his palace is stamped as a monumental art work, and the house according to means rises to a palace. Of the fine and also usable furnishing of the house of the citizen at that time only fragments remain, but in the descriptions of contemporaries appear a richly colored general picture before our eyes. Luther already complains of the lavish furnishing, when he exclaims; "for what serve so many pewter vessels? they are to me superfluous trash and even ruin. Turks, Tartars, Italians and Swiss do not need them or merely for necessity. We Germans alone boast thereby. This the Fuggers and the Frankfort lairs well know, as we are infatuated by ours and throw them away.

Of the magnificence of the Fuggers, Beatus Rhenanus wrote about 1531; "What splendor is there not in A. Fugger's house?; it is vaulted in most parts and supported by marble columns. What shall I say of the spacious and ornamental rooms, salons, and the cabinet of the master himself, which both on account of the gilded entablature like the other ornaments and the unusual decoration of his bed is most beautiful of all? Adjacent is a chapel dedicated to S. Sebastian with chairs very artistically made of the most costly wood. But all is decorated by excellent paintings, outside and inside. R. Fugger's house is likewise costly and on all sides has the most pleasant outlook into the garden. What Italy produces in plants, is there not to be found therein, what is there for summer houses, flower beds, trees, fountains ornamented by bronze figures of the gods! What a magnificent bath is in this part of the house! I was not so much pleased by the royal French gardens at Blois and Tours. After we passed into the house, we observed very wide rooms, spacious salons and chambers, that were furnished with fireplaces in a very ornamental manner. All doors successively lead to the middle of the house, so that one passes from one room into another. Here we saw the most splendid paintings. Yet we were even more affected, after we had come into the upper story, by so many and great memorials of antiquity, that I believe t

that in Italy itself no more would be found in the possession of one man. In one chamber the bronze and cast statues and the coins, in another those of stone, some of colossal size. We were told that these memorials of antiquity were from nearly all parts of the world, particularly from Greece and Sicily, collected at great expense. Raymund himself is no unlearned man but has a noble soul.

Also count Wolrad v.Waldeck, who was in 1548 at the diet at Augsburg, knows and tells much of the magnificence of the patrician families there. He says of A. Fugger's house; it could be a royal residence. He boast of its fireplaces, even if not Parian, yet from Eichstadt; the paneled wainscot was of different woods, the gilded ceilings or those painted like gold, t the raised mazes of inliad work in the floors. Also he praises the house of J. G. Fugger and the garden with its beautiful walks and garden hall, on which is painted the city of Augsburg and a sundial, all work painted as if by Apelles or Zeuxis. L Likewise other gardens of patricians cause the princes and nobles of the diet great delight, like that of the consul Herbord with grassy seats, winding walks, fishponds and running fountains, vine trellises and fruit trees. The garden house has painted portraits of emperors. Similar gardens are possessed by V. Wittich, where once a was held for the eminent nobles by J. Adler, whose garden is termed like that of "Adonis". Also Sastrow speaks of the "ornamental gardens arrayed with particular art,"in which the imprisoned elector of Saxony loved to walk.

Especially pleasing is the description of the house of a Fugger sketched nearly 30 years later by H. v.Schweinichen. The banquet to which his master, duke Henry v.Liegnitz, was invited by the rich merchant, appeared to the narrator to be of truly imperial magnificence. "The meal was arranged in a hall in which was visible more gold than color. The floor was of marble and so smooth, as when one goes on ice. There was a sideboard extending across the entire hall, which was covered by genuine drinking vessels and remarkable beautiful Venetian glass. Now Master Fugger gave his grace a welcoming gift, an artistic ship of Venetian glass. As I took it from the pouring table and passed across the hall, I slipped in my new shoes, fell on my back in the middle of the hall and spilled the wine over my neck;

the new clothing of red damask that I had on made me very ashamed, but also the beautiful ship was broken into a thousand p pieces. Yet it happened without my fault, for I had neither e eaten nor drunken. When I was drunk later, I stood firmly and did not fall a single time, not even in the dance. Master Fugger then led his princely grace into the house, a terribly great resdence, so that the Roman emperor at the diet with his entire court would have found room therein." Likewise M. de Montaigne, who came to Augsburg on his journey in 1580, boasts of the beauty of the city, but especially of the house of the Fugger with its magnificent halls, as well as its gardens with running fountains and summer houses. As a particular luxury it was counted by count Waldeck, that the Augsburg ladies bathed daily, and Master v. Buswi, upper master of the horse for the emperor, was of opinion that the ladies of upper Germany must be less cleay than those of Brabant and lower Germany, who only bathed once or twice in the year. But that this magnificence of the house was also sometimes found in lower Germany, we learn from the report of a banquet at the house of a merchant of Cologne, where beside the hall the guests were shown a closet extending from floor to ceiling containing a silver table valued at 30,000 gulden; since then people in Cologne prided themselves especially on their silver ware.

In truth luxury and extravagance in the circle of citizens rose to a high degree, and even the Reformation could not contend with the strength of the customs. Already in clothing appeared a varied fantasy in form and color, whose excessive innovations chiefly came from the countless soldiers. Of whatever sort were those wild fellows, as they in Germany during the entire time impressed their peculiar stamp, is to be sufficiently recognized in innumerable works of the graphic arts as well as by the popular literature. For example we shall only recall the collection of the "50 German soldiers"engraved by J. de Necker after sketches of Burgkmair, Amberger and J. Brew, where already the names of W. Eigennutz, G. Machenstreit, E. Selten-fried, F. Löschenbrand, J. Frisumsonst, M. Liederlich, U. Suchentrunk, S. Allwegvoll, etc. are characteristic. With this agree the insolent and blustering figures in their challenging poses and with costume overloaded beyond all measure. As the accompanying

text states, the latter is so "strange, that none is like another", and that the preface speaks in scorn concerning the "foolishly cut clothes", and that each one continually wished to clothe himself differently:-

"Therefore many a nation scorns,
What it must have form a tailor".

The much slashed and excessively wide jerkins with swelled sleeves, the still more slashed trousers, that as wide trousers yet more aroused the anger of the moralists, with the gayest colors for them, where even the halves with different colors still occurred, all this gave the men an inconceivably fantastic and quixotic expression. Well should this be restricted by the imperial law of 1530, well did all magistrates oppose this luxury by ordinances and punishments, and was a more moderate understanding of costume to be found in earnest circles of citizens; but how far freedom still continued is seen by an ordinance of the council of Brunswick of about 1579, that allowed to its citizens 12 ells of silk for a pair of hose. Also Schweinichen knows many things to be told of such luxury, as he then finds at a wedding in 1593 of "unutterable magnificence", for the devil of pride had entirely flown there, that also the bridegroom's coachman had two velvet coats over each other, b but the bride let the train of her gown be always carried by a little boy, which was unknown at this place". Overloading the clothing was indeed peculiarly German, for although since the forties the influence of Spanish and French fashions in clothing began to spread, there remained enough of the properly German character, so that German travelers, if they went to Italy dressed as Italians, and when they returned put on German clothing at the frontier. In all this is recognized the echo of the external love of life, that first was rather increased than diminished by the fermentation of the new time, until in the further course the Reformation also struck deeper here and transformed the tendency of mankind. One also recognizes this process from other tokens, as then gradually arose an energetic opposition to the brothels, that compelled the magistrates of the imperial cities to suppress them.

But this exuberant love of life then obtained by the culture powerfully moving in the circles of citizens, by the intercourse witt the learned and artists, gradually a nobler stamp.

From the middle of the century men in the cities competed in the erection of better houses for the citizens, that were adorned externally and internally with all means of a highly developed art. To these were added libraries, art collections, cabinets of antiques, and even if the beginning tendency to collect was frequently exerted on hobbies and curiosities, yet from this root proceeded also a nobler art tendency. For such circles of citizens the consequences of their mode of life were s sensibly compensated, as then even once openly confessed. "Whether heavy drinking increases my spirituality and health, I will answer in its place".

One notes from this, that the German nobility had also not been entirely conquered in the times of the robber knights with all their rudeness, as we have seen earlier, that even Schweinichen did not too severely consider waylaying and similar acts of violence. As a boy he went at the time to the village clerk and studied "reading, writing and other noble virtues". A higher degree of culture, we nowhere see obtained, and yet his knowledge sufficed with good natural abilities, clear and honest sense to make him an esteemed servant of his master. In his numerous transactions and perplexities, he remained a true and well meaning servant in spite of all tricks at the court, that as he says, that are always "gross and common"at the courts of princes. Yet one cannot assume a particularly f fine and delicate tone in the German court life of that time, when we learn with what unfalltering names the court ladies were designated. Otherwise Schweinichen is not merely a courtier, but as a plain country nobleman he manages his propertw with discretion and a sense of economy. Yet court life and the service of his prince ever occupies him more, and he never becomes tired in the description of the conditions that seem so strange to us today. So we learn that he first came to Liegnitz as a page to duke Frederick III, since "for a good time he led a pretty bad life, and also did not desire to leave it", in 1551 he was deprived of his duchy. He was brought up with another page and the young duke, whereby this certainly did not progress greatly. So he tells that "we must frequently lie in the room, when their princely graces were drunk, for their princely graces did not like to go to bed when drunk. They were then very penitent when in custody; evening or morning,

they were full or sober and prayed continually, all in Latin". That the duke did not speak well of his son Henry, who held him as a prisoner, is easily understood. But when the young duke visited his father, his princely grace placed the old noble by his side and drank a good carouse with him". How low were then the usual culture in these circles, one sees with astonishment in the rough treatment, that the women of high condition permitted. That everywhere occurred an animated "wooing" where was a beautiful young noble maiden could be explained also by the constant love of life in the time, although it frequently became somewhat rude, as at the wanton dance scene in the Mecklenburgers, where Schweinichen further made a great name for himself by his "carousing". But when the duke in an interchange of words "struck his wife such a blow, that she acquired a black eye thereby, this brutality was only surpassed by the singularly naive soothing proposal, which Schweinichen made to the princess". But no less injurious are the scenes at the return of the duke from his expeditions. That the elevated lady found herself and her daughters left to rely on beggary, proves how little sensitive was her feeling of honor.

But the most wonderful picture is ever that of the duke himself, who with 45 persons and 32 horses undertakes an adventurous march through entire Germany, in order to obtain money everywhere from state officials, princes, nobles and monasteries. His unwise search for loans are everywhere refused, as readily understood, but men willingly give him a gift of money merely to be freed from him and his followers, that he also takes without consideration. This is a complete march of plunder, that the shameless prince makes through Germany, and Schweinichen must allow himself to be sent to Utrecht for money. How in spite of all these hindrances they live riotous everywhere, as for example at Cologne their boisterous behavior continues even in a convent of nuns, and reaches the inconceivable. The duke once goes so far in his folly, that in all earnestness he desires to send his faithful men to the queen of England, although he is already married, to offer his hand and then to ask from her a loan of 5 ,000 crowns. If anything can compensate to us for the weakness of this character, it is the strength of his religious convictions. For in spite of all financial distresses, and that he sees himself compelled to send to

Antwerp to pawn his crown jewels, he allows the papal legate to be treated with proper rudeness, who desires to lead him to a change of faith by money. With equal decision the superintendent L. Kranzheim in Liegnitz is removed, since he is suspected of Calvinism, and a strong petition made to his grace by 300 women against the castle is rejected with sovereign authority.

Indeed the brutality of the princely family of Liegnitz in the 16 th century is unexampled even in Germany; but what we
32 learn of other regions is not much more pleasant. Schweinichen himself says, that almost everywhere they were entertained by carousals, and for example that the count Palatine Frederick, "the entire time was spent in drinking, eating and dancing, for it would have been a wonderful noble, that could do anything but drink". Also the duke of Brunswick was a "foolish noble and wished to make him "dead drunk" in the first evening. No wonder that under such conditions the feast as a rule took a riotous form, and not seldom among the noble youths the gayety ended in rough fights. Particularly the revels at weddings went beyond all measure, and astonishing are the statements of what food and rink was consumed. Besides men understood how to make expenditures for expensive clothing, as at the wedding of the young duke of Liegnitz, the wedding dress embroidered with gold and silver cost more than 1500 thalers. The expense of the entire wedding amounted to 14,000 thalers, and art had not the smallest part in this, if we do not include therein 500 thalers for fireworks. Even for burials the rude sense of the time required immoderate feasts, so that count G. Werner v. Zimmern directed, that by his corpse should be held "no feasts nor banquets," so that neither priests nor others might enjoy his death" by eating." But since "this was such an old tradition," the feast was held.

The most painful event in the life of the higher class is the low step in the usual culture on which chiefly appears the female sex. What a princess of Liegnitz allowed herself to suffer, we have already seen. What excesses the young princes at the diet of Augsburg permitted themselves toward the maidens of princely or noble rank, with whom they were accustomed to lie on costly carpets on the ground, must be deduced from this, says Sastrow. There we also find how the corruption of customs

penetrated from these circles among the citizens, how the daughters of a doctor of a prince permitted coarse equivocations to be said, "at which they laughed delightedly and amicably, and thus kept house, so that the devil might also laugh thereat". Extremely rich in suspicious acts of this kind is the chronicle of Zimmer. When a noble maiden of Löwenstein elopes with her father's baker, when duke Henry of Brunswick does not even treat his wife decently, when we learn from the other side, t that the sister of the margrave Joachim v. Brandenburg runs
33 off with a falconer, when of a countess of Zollern nothing very queer is said, and also an abbess of Reischach does not even act decently, then the little facts here compared to the excesses beyond all measure, that are narrated of the wife of duke Albert v. Austria, of the duchess v. Rochlitz, of the sister
34 of landgrave Philip v. Hesse. What is placed in the mouth of an honorable matron of Augsburg, what is said of the household of the knight v. Meersburg, of the countess Cilli, widow of emperor Sigismund, has not an edifying sound, and permits understanding the outcry of the chronicler at the great libertinism prevailing in the world. Yet there is in all this rather a rudeness of customs proceeding from an unrestrained force of nature, while France and Italy had already presented the view of . refined wickedness. Also it is not concealed by contemporaries, how much the Spaniards contributed to the corruption of customs. Doubly comforting is it, when besides are still shown examples of female customs of virtue, as they the gay family of Schweinichen presents such in both marriages. Also the Zimmer chronicle knows how to prize the fame of such a lot, and expresses for Berthold v. Flersheim, a "wise and experienced man", praise of the simple household and dear housewife, handsome and pious, also youthful and pleasing in customs".

In the course of time there also penetrated into these circles though slowly, the advanced culture with its blessings, allowing the old rudeness to gradually disappear. But here the movement does not proceed from the lower nobility, but from the princes. For under the influence of the Reformation is formed a strong but also a mild and paternal feeling, that provides churches and schools, regulates the administration, arranges an active police for maintaining quiet and peace in

the land. At the courts a nobler custom obtains its place place gradually, science and art also disseminate here their influence, arousing a common zeal, that soon extends from mere curiosities to antique coins and gems to paintings and sculptures. The entire life of the courts is thereby gradually ennobled, and in place of the rude carousals occur festivals, in which it is always luxurious enough, but at the same time an artistic tendency makes itself notably felt. Of such a kind is the splendid baptism of a prince at the court at Stuttgart in 1596, of which an attractive description was left to us by F. Platter. The tournament was introduced by a magnificent masquerade, in which 5 camels bore for show emblems of each sphere and paired representatives of the four divisions of the world. The duke himself rode in antique armor, or to speak in the words of the chronicler, "in harness in the heathen manner, so wonderfully richly decorated by gold by the painters, and thus is meant that the armor leaves the legs nude like the arms". In the procession of the margrave George Frederick the shields are painted with Roman tales and maxims. Another march led the image of Janus, then again another Cupid with Juno, Pallas and Venus, all mounted on horses in blue costumes, long coats and sleeves, beautifully trimmed with gold. Also the seven planets appeared, as finally Moors and Turks were not wanting. Gilded cups and wreaths were distributed. To running at the ring is added for the general pleasure a bucket tournament, where the parties have their faces protected by wadded buckets on their heads a and fight each other. That it should not be too tame, on another day there is another fight with foils in the castle court, where the duke requires that blood must flow, which harmless wish is satisfied thereby, that several are wounded and one of the fighters has an eye struck out. Of another festivity at t the court of Wurtemberg, that occurred in 1609 at the occasion of the marriage of duke John Frederick with Barbara Sophia v. Brandenberg, we have a report given with all the pedantic details of the time and illustrated by copper plates. In general there is soon formed an entire literature of such descriptions of princely nuptials and other festivals.

No less magnificent was at at the Palatine court. There indeed as everywhere in germany mighty eating and unlimited drinking

played a chief part. Much of this kind is related to us of the extravagant household of Frederick II; still the dry sensuality of the time, however rude are its expressions, is far removed from the refined lewdness of the French and Italian courts. Festal costumes of great magnificence, masquerades, running at the ring and tournaments on foot also formed the programme of of the festivities at the marriage of the palgrave Philip Louis at Neuburg with Anna v. Jülich in 1574, whose banquet was no less extravagant than all others. It is there amusing how the theoligocal tendency of the time enters into a bond with the culinary art in order to give its consecration to the culinary enjoyment. For at the banquet duke Albert v-Bavaria gave his private cook 13 table ornaments, in which were represented the conversion of S. Paul, giving of the law on Sinai and other Biblical stories. With these were the figures of several virtues, especially that of moderation, which at a meal lasting from morning till evening, could scarcely be represented. Under the splendid reign of Fredericx IV this extravagant love of feasting increased to yet more pompous excesses. The change to more refined customs of the court was then made by Frederick V, who by his union with the English princess Elisabeth, daughter of James I, and by his stay at the court of the duke of Bouillon at Sedan, had become acquainted with foreign culture.

Gradually is aroused also in these circles the sense of higher interests, namely artistic. Much of this kind is stated by the Zimmer chronicle. We read of a beautiful ivory table, on which are engraved tales of the round table "in very old work". Count G. Werner caused to be cast in Nuremberg a bronze monument with shield and helmet, also great bronze candlesticks, though he was advised rather to have them made of marble work. The Nuremburger had thus sneered at it, although it was an important work. The same noble caused to be made in Nuremberg for himself great ivory compasses, also to be cast there a bell of 30,000 lbs. for his church. Count Werner caused to be made a beautiful carved chest "of the old work, yet artistic, with two shields of arms on it". It is further narrated of "beautiful antiquities," that were burnt in the castle of Zimmern. Count W. Werner --- one sees that this is an art-loving family --- shows the emperor Ferdinand his antique art treasures and

then receives from him antiquities, which king Max had collected, among them also stag horns. By a seal cutter named Gumprian, a "wonderfully artistic fellow," whom count J. Werner the Elder had, the chronicle knows many things to relate. Although the chronicler laments, that in the Smalkald wars were destroyed by the spaniards "the beautiful and artistic paintings of the master L. Cranach in the castle at Torgau, becaused they contained the comparison of Christ and of the Pope". Damage to the grand art," he adds.

But more interesting than all this are the vestiges of a strongly aroused feeling for the monuments of the German early time. Nowhere perhaps do we find among us such early evidence of such appreciation. Particularly is count F. Christopher astonished by the monuments of Treves, "the like are not to be found in Rome or elsewhere in our country". Also in Liege is considered the palace, which the bishop of the Mark "has built in an entirely imperial manner". In the church S. Lambert there
37 he found more jewels and treasures than in S. Peter's at Rome. The amphitheatre in Bourges is placed almost equal to the Col-
38 osseum in size. In the church at Alpirsbach the chronicler is amazed by "the great and high columns constructed of a single stone". Most remarkable is the passage where is described the visit of count W. Werner to the intiquities and vast buildings in Spanheim and Treves. No city in Europe, thinks the chronicler can be compared with Treves in age, the noblest buildings and relics, and he adds, "it is insulting to hear, that we Germans praise foreign buildings and places, also wonder at them for their age and singularity, and know nothing to say of our own, and have never seen or regarded them, that however excel the others".

Such open views, that indeed in these cases go almost too far in patriotic warmth, are only the result of a freer opinion obtained by the knowledge of foreign lands. It praises the toils, and in some examples proves the love of travel, that we found so strongly and early developed in the circles of citizens of Germany, but formed about since the middle of the 15 th century in the higher classes. We commence with the journeys of the Swabian knight George v. Ehingen about 1455, and we still find exclusively the interests of a traveling knight in

the middle ages. All turns about court life, knightly deeds, tournaments and battles. Only once at the city of Ceuta in Spain do we find a superficial note of artistic interest. The cathedral there might be a great and beautiful pagan temple.

An entirely different impression is already made by the journey of the Bohemian knight Leo v.Rozmital, who in the years 1 1465 to 1476 traveled through the West, of whose experiences we have two reports from the pens of his companions, by G. Tetzer in German and by Ssassek in Bohemian, the latter translated into Latin by Pawlowski. Likewise here knightly and also religious interests still play a great part. Not merely the courts of princes, but also the places of pilgrimage with their shrines were visited; but they did not forget also to behold the remarkable things, and especially to mention the magnificent and artistil buildings. In Nimes is viewed the great and ornamental amphitheatre; in Anjou the travelers are struck by the old ducal castle with its 22 towers, with the magnificent keep with lions, leopards, ostriches and ibexes; then the tomb of the king of Sicily and his wife with their statues of white marble. In Spain they wonder most at the noble cathedral of
39 Burgos, and an altar front therein,"of beautiful painting and artistically wrought works, a beautiful statue of the Madonna entirely of silver and gilded". Also the two ornamental spires of the towers built of stone do not escape them; on the third tower, evidently over the crossing, were men still working. In Segovia were they inspired also by the mighty cathedral, and here again they see an altar front of gold and silver, but the choir is so beautifully adorned by sculptures in stone, that few artists could execute it,"even in wood". Such a beautiful cloister had they found nowhere; but it is added that then later came to know those more beautiful. In its midst is a garden with cypress and other trees. In the citadel is a magnificent palace, painted in gold, silver and azure, the floors of alabaster, two colonnades of the same stone, 34 images of Spanish kings around it, that appear to them to be of pure gold. Five apartments constructed of alabaster and ornamented by gold, t the sleeping chamber of the king with a ceiling of pure gold, the tapestry of the bed likewise woven of gold. In Toledo they note in the church three great mass books with splendid initials

and miniatures:- "men are of opinion also, that this was the most precious painter that ever livedin the world". In Guada - lupe were they pleased by the golden chalice of unusual size with precious stones, as well as ea golden monstrance likewise with gems, so heavy and large that one could not lift it. Also there on the main altar was a picture of the Madonna, "painted by S. Luke, that is indeed a lovely and earnest picture to show to mankind".

Also in England do they find things worthy of consideration, and especially they admit that they have nowhere seen more be- autiful churches, adorned most richly inside, externally enti- rely covered by lead, which is striking to them. In Reading t they boast of an altar front and a statue of the Madonna, the like never seen, and also would not be seen even if they trav- eled to the end of the world. But already in Andover they note an alabaster statue of the Virgin, which is also very beautiful. Also in Salisbury they find noble statues, namely a Madonna w with the Child and worshipped by the three kings, a holy tomb with the ascending Christ, the angel and the sleeping guards, "a precious work of sculptured statues, all so masterly execu- ted as if alive". Likewise the artistic construction of the tower added to the cathedral is praised.

In the Netherlands is made prominent Brussels with its grand
40 city hall. They enjoyed a distant view of the already built towers; in the atrium they see as noble paintings as can be found anywhere in the world. They find the old duke of Burgun- dy seated in the atrium of his palace, on a throne around which all is covered by golden tapestry, no monarch of Christendom has a more splendid or magnificent court. Nothing escapes the notice of the travelers; in Wiener Neustadt they visit not merely the tomb, which the emperor caused to be erected for himself with the stone enclosing it that cost 1100 gold gul- dens, but also the bell with its inlaid lines of gold.

Their wanderings lead them also to upper Italy, where they are first astonished by the palace of Theodoric in Verona with its immense stones, its stairs, and the massive window arches with their high benches, the walls built of colossal ashlars. Still more fully is described the castle of Milan, entirely b built of ashlars and of white marble, with its broad courts, whose dimensions are given as 120 paces and 25 ft. In the cas-

castle is a beautiful church, but not yet entirely completed, for work is also continued. It is said of the cathedral, thatit is "the most costly church, permeated by marble soulptures and entirely constructed thereof, And it is further stated:- "in the city is the most costly castle of buildings on earth, I mean that may be in Christendom. We also saw a costly house, in it being the merchants of Cosman de Medici". Evidently the palace mentioned is that which the Medici caused to be built by Michelozzo. In S. Ambrogio they are pleased by a "statue of the heathen god". Finally in Venice they not only wonder at t the noble church S. Marco with its costly works and the golden horses over the portal, whose number is incorrectly given as three, but with admiration enter on the description of a palace, which a merchant of Alexandria purchased from the duke of Milan. The cost of the building first begun was 74,000 pieces of gold. The merchant then extended it and caused it to be so splendidly decorated, that nowhere could be found a more beautiful building. The portico was built "entirely of white alabaster, in the sleeping chamber of the master of the house the floor is of the same material, the tapestries are wrought with silver and the ceiling is richly gilded. The bed has two pillows embroidered with pearls, a head pillow is likewise adorned by pearls and precious stones; the bed canopy is woven so magnificently, that it cost 24,000 ducats. The atrium in which is a heating arrangement alone cost 13,000 ducats. The master of the house who returned with his beautiful wife from a drive met the freigners, caused them to be entertained in the most courteous manner with wine and confections in silver spoons and golden cups.

In the 16 th century is increased this interest in seeing, and we already have in the Zimmer chronicle numerous vestiges of animated visits, not merely to foreign art works but also to native monuments. Likewise with count Waldeck, who has told us much of the patrician families of Augsburg, we find many traces of real participation in works of art. From a weapon s smith of the emperor, J. Colmann, he tells us that he saw at a goldsimth's, Otto of Cologne, his polishing of diamonds as well as a costly gilded armor; he visited a skilful chaser and caster of bronze, and is of opinion that this "has not his equal in Germany;" he also sees the artistic watch for the emperor;

in the cloister of the cathedral he describes a painting of Ambition. Even Schweinichen does not entirely withdraw from such studies, however little time for this remains from the erratic wanderings of his lord and the constant great carousing in that time on the whole. Still he does not omit to visit in Dresden the citadel, arsenals, stables and the art museum, but only finds space for the dry note, that he saw there many wonderful and strange things. Somewhat more strongly does he express himself concerning the magnificent electoral tomb in the cathedral at Freiberg, where he still wonders at such art.

This was the time when the painters in Germany began to compete in the magnificent building and furnishing of their castles as well as their tombs; where they made lavish use of the arts highly developed in the quiet work of a half century. Particularly great was the skill of the goldsmith concerned in producing rich ornaments, cups and other treasures, that formed the favorite objects of an alternate veneration. Schweinichen also knows much of such things to relate, and from many princes he receives indeed not the loan asked by the order of his master, but indeed as a consolation the stamped image of the higher noble, sometimes on a gold chain.

Nobler are the motives that caused knight J. J. Breunig v. Buchenbach to pass over the world for six years, wherein he did not limit himself merely to France, England and Italy, but
42 in 1579 undertook a great journey to Greece and Turkey, egypt, Arabia, Syria and Palestine, as he states himself:- "For a special desire and pleasure to know far distant lands, their inhabitants, lives, religions, customs and uses, also not less on account of the great expectation and inclination, that I have had and borne to the holy land (yet without superstition)." His master duke Frederick v. Wurtemberg sends the widely traveled man to England in 1595, to obtain from the queen his admission into the order of the garter. It is interesting to us, that he finds there at the court of Elisabeth a German jeweler, J. Spielmann of Lindau, who stands in high esteem, is ennobled by the queen and is endowed with landed possessions. Breunig's business at the court did not allow him to view the known noteworthy matters as in his earlier journeys; rather he left this to his followers. Only of the pleasure garden of the queen he

notes occasionally, that by far it is not to be compared to t that at Stuttgart. It is still worthy of consideration, that besides bloodhounds, horses, gloves and stockings, he carried to the duke also certain sketches of fireplaces. More abundant are the tales, which the same duke Frederick caused to be sketched of his own journey to England and Italy. The English trip in 1592 is described by the private secretary J. Rathgeb. How unsafe the roads were then in northern Germany even for a prince, we have already learned. Arrived in England, the duke did not fail to view the notable things. He was astonished in Westminster by the chapel of Henry VII, that "is so ornamentally and skilfully vaulted with hewn stone, that its like is not soon found". Not less the tombs in the choir of the church, "entirely gilded and made in the most ornamental manner". At the magnificent chapel of the castle at Windsor the travelers are pleased by the low flat roof, and it shows attentive observation, that it is mentioned. "How generally the churches of this kingdom have it". The castle is entirely built of ashlars with a great rectangular court, at the middle being an artistic high fountain of lead. The most beautiful and noblest of t all castles, "such is not found indeed in other kingdoms," is Hampton court, indeed only built of brick, but of unusual extent with 10 great courts, a fountain in front with puzzling a arrangements, near it an ornamental garden with exotic plants. In the castle all rooms are with costly tapestries of gold and silk,(in the audience hall of the queen being tapestry of gold, pearls and precious stones, a table cover worth 50,000 crowns; the throne just as rich). Also halls with costly paintings, w writing desks of mother of pearl, organs and other instruments. Also a castle belonging to the greatest landlord of England exhibits princely splendor. Namely the great hall is wonderful, whose ornamental ceiling extends freely without columns, 60 ft. long and a pout 30 ft. wide. In other apartments and galleries are also seen tapestries, paintings and inlaid tables. Some halls have very artistic ceilings of joinery adorned by gold and color. Here is even added the representation of such a ceiling.

But far more valuable to us is the Italian journey of the duke, undertaken in 1599 and doubly interesting, since an art-

artist and architect, H. Schickhardt, wrote the description. Quite simply the duke travels with a few attendants, among them being Schickhardt, on hosseback in the journey, to enjoy in deep incognito the splendors of Italy. By the sketches, however brief, is visible the eyes of an artistically trained architect. For example his view of the leaning tower at Pisa is characteristic, whose inclination is later for the towers of Bologna, and he explains it quite intelligently by the accidentally unequal settlement of the foundations, undoubtedly forrect for the tower of Pisa, while for the classically trained architect the caprice of mediaeval architects gava their inclined position to the towers of Bologna, but conceivable is not explained. An indication of the same modern opinion is, that when in Rome he does not admire the old church of S. Peter, although some beautiful altars are therein, while he praises excessively the new building. In the Lateran basilica as in other Roman churches, he is pleased by the carved and gilded ceiling, in in S. Maria Maggiore by the magnificent chapel of Sixtus V. But he especially praises in the Vatican the many beautiful halls and noble apartments, also "a very beautiful chapel, in which besides other paintings is also the last judgment painted by the ingenious painter Michelangelo. The only time that we find the name of the great Italian artist in such reports of travels; but here is also no trace of Raphael, while Michelangelo's had already extended beyond the Alps. In the Vatican library he wondered at the great and magnificent hall, and sees "manuscripts of the ancient authors, such as Cicero, Virgil, Ovid, w which they must have written themselves with their own hands". Of sculptures he praises the Laocoon, but particularly in the palace of the duke of Florence (Villa Medici) a statue of a nude man of white marble, not even of lifesize, kneeling to w whet a knife, that he holds to be one of the best works of art to be found in Rome. Besides he mentions the Dioscures and Marcus Aurelius on the Capitol.

On the return journey they take their way through Loreto, whose magnificent church is rightly praised; in Pesaro they f find German artists with the duke of Urbino; in Bologna, whose university is chiefly attended by Germans, in spite of the incognito they received a musical sereaade; he wondered at the

tomb of the saint in S. Domenico, "a beautiful altar of marble and alabaster". In Florence Schickhardt frequently visited G. da Bologna, who showed him a chapel built by himself. Lively enjoyment did they have in Vicenza with the grand buildings of Palladio, although his name is not given. The city hall there is compared to that of Padua, and this again to the similar hall of the new Lusthaus at Stuttgart. In S. Antonio they are pleased by the noble marble sarcophagus in the chapel of saints; the equestrian statue of Gattemelata they find "not inferior to that of Marcus Aurelius". In a pleasant trip on the Brenta animated by vessels, whose banks are adorned by noble country houses, they finally pass to Venice. Here the splendor of the monuments raises the quiet tone of the narrator to enthusiastic exclamations; still also with the nobility of the South, he devotes his attention to the paintings of A. Dürer. On the return journey they are charmed by the tomb of the emperor Maximilian, and the artist of the ornamental reliefs, A. Colin, is praised. Still they likewise again a friendly glance at the golden "dachel". (Covering ?).

We see that from the beginning to the end of the epoch the influences of Italy in Germany are proved, undeniably ever increasing in power and variety, gradually penetrating into all classes. Numerous wanderings of artists cause the beginning. From Dürer himself we know by his own statements, how he went to Venice, indeed more to cause the recognition of German art there, than to be himself subjected to foreign influences. Yet in his works after his Italian sojourn the influence of that art is not to be denied. How he sought everywhere to learn, we see in his journey to Bologna, where he betook himself, since some one had promised to instruct him in secret perspective. Further traces of Italian influence in German art will have to be considered later, but also the independence, which the later understood how to preserve.

But besides the artistic classes, there were numerous other relations to the South, that extended the influences everywhere. There is here effective the extended intercourse of Germany a always has with Italy. Augsburg and Nuremberg are both the chief places of the German art of the Time, excelling all others. From them came the multitudes of German students, who continually proceeded to Italy, to carry on their studies at its very

famous universities. With interest German travelers still follow their traces in the arcade courts of the universities of Padua and Bologna, where their names and arms form not the least part of the magnificent decoration. Finally the nobility also go to Italy, mostly in attendance on their princes, and the result is more refined customs, a freer view of the world, greater inteeest for all intellectual creations and especially for art. The lower nobles can least engage in this, for their means are small, and if they do not wish to become boorish like the ordinary noble, they must early seek to find a place in the service of the court, in the army or in the government. Even from the empire is to be expected no thorough promotion of the arts. Maximilian I is the only emperor of this epoch, who aids in the culture of the Renaissance; but even with him is this restricted to those well known wood engravings and to his splendid tomb at Innsbruck. In all these undertakings one indeed traces decidedly the air of the new time. For the German princes is it reserved beside the germinating and highly developed citizens, to bring the new art into monumental expression. How this occurs in detail, we have to consider later, but it is already to be emphasized here, that in contrast to the art in France almost exclusively dominated by the court and its influences, we do not find such grand monuments in Germany indeed, in which the power of a single absolute monarch is embodied, but otherwise in an almost innumerable series of undertakings on a more modest scale is the entire rich diversity, which is an advantage of our nationality.

48 Chapter II. Beginning of the Renaissance by the Painters and sculptors.

If it is anywhere clear that the middle ages has completely passed away, this is the case in the consideration of the artistic creations of this epoch. In the contest of the new style with the forms of mediaeval art we recognize the contest of two opposed conceptions of the world. The middle ages had the climax of its creation in church architecture, and found this in the Gothic style. This was calculated in a preeminent sense f for church building, and therefore a time with an exclusively ecclesiastical tendency must conduce to the highest expression of its desires and abilities. When such a deep connoisseur of the middle ages as Schnaase says of the Gothic style, that from its beginning it was not well adapted to secular purposes, we simply have to endorse this. Well has the middle ages characteristically stamped in this style its city and guild halls, i its castles and fortresses, as well as the city dwellings;but too strong a coloring of church art is connected therewith, f for them to be able to assume the expression of secular comfort. Already after the 14 th century, in which the citizen class s strongly flourished, the cities increase in wealth and culture, the love of life strongly rules over all, and there begins the downfall of the Gothic style as a necessary reaction from the movement. It had played out its part, a different time with n new ideas required new forms. How these were first produced in Italy by the study of antique monuments already after the 14 th centurw until they broke forth in 1420 is well known.

49 While this transformation was completed in the South, the North broke no less decidedly with the traditions of the middle ages, although in a different tendency. H. van Eyck certainly belongs to the greatest road-breakers and path-finders in the history of art, for his new art of strictly studying nature, and the lifelike representation of the human form with its landscape and architectural surroundings, to free itself from the pattern forms and gold grounds of the middle ages, is an equally bold break as were the acts of Brunellesco, Ghiberti or Donatello. The entire endeavor of the time then, from the dreamy idealization of the barren scholastics of the middle ages to the truth, to enter into the animated realities

of the world. Here it was nature, there in the first line the antique, by which art should be young again.

As this truth to nature spread in the North with rapidity , first painting and sculpture soon passed from the Flanders school over the provinces of Germany, the new art must appear in sharp contrast to the Gothic architecture laid aside. This had come to be entirely in the service of a manual pattern, and in the hands of honest but ordinary masters, fell into technical and especially constructive show pieces, as for example the spire of Strasburg minster, or into fantasias of monotonous tracery. Men must soon feel everywhere, that this style inevitably remained far below the requirements established by this time. Indeed its existence was extended yet more than a century, for nothing is so strongly attached to the traditional as handwork grown old in routine. Therefore we cannot wonder if we find the Gothic style prevailing in Germany in even the 16 th century, even in many details preserved till in the 17 th. But it is also conceivable that in the numerous contacts of Germany with Italy, the campaigns of the emperor, commercial connections, scientific relations, that the new architecture so splendidly developed there soon began to affect Germany. This must have even occurred much earlier, if the movement in artistic circles had not found opposition in the political and religious conditions. For the formative arts after van Eyck stood on an extended footing with the Gothic, as easily recognized from the numerous paintings of the time. Although the painters in their architectural accessories and backgrounds did not reject Gothic forms, still the pointed arch appears inconvenient to them, for almost without exception they employ the round arch in its place. Is it then a wonder that we see the Renaissance in Germany richly developed after the beginning of the 16 th century among the painters and sculptors in paintings, wood engravings, copper plates, tombs and other works in relief, while architectural creations in the new style commence only about the middle of the century?

Among the art works of this epoch is perhaps none, that shows in so many ways the transition from the old to the new time, as the chronicle of H. Schedel of the year 1493. It is not merely one of the most precious printed works of the time, presenting

in its text not merely the most remarkable conclusions on the statements therein, but affords esbpecially in immeasurable w wealth of its woodcut illustrations drawn by M. Wohlgemuth and W. Pleydenwurf a standard for requirements and the undertakings of the graphic art. While the representations of figures were in the raalism of the conceptions derived from the Flanders school, the ornamental still continues entirely within the limits of the Gothic style, and only once just on the first plate with the imposing representation of the enthroned Saviour, do we recognize in the wilful figuees of children, that gracefully break through the Gothic foliage of the border, the influences of the Renaissance and that they are veritable Italian Cupids.

But most important for us are the numerous views of cities, by which the work is adorned. Already in the endeavor for geographical and tobographical representation, here connected with historical narration, undeniably the sense of the hime expresses itself, but on the other hand in the conception and execution the middle ages and the new time are opposed. First is to be noted, that the Gothic forms are frequently indicated, though never strongly executed, and are never characterized by the pointed arhc. This concurs with what we have already recognized as the brominent peculiarity of the paintings of the Flanders school. In fact with greater consistency is the semicircle employed on portals and windows, on the sound openings in towers and on friezes and cornices, and even where the great divided windows distinctly show the Gothic style, the round arch is chosen. A custom that became a fixed standard is even followed in the more accurate drawings of a Merian, thus until the middle of the 17 th century. Thus in the preference for the round arch the North meets the Renaissance of the South. There more striking however is that the pointed arch is twice employed, indeed in freelp artistic design; once on plate 7 on the gate of paradise, and indeed with all the variations of the late time, the other case being on the ideal restoration of Solomon's temple on plate 60.B. That in the representations of cities, whether ancient or modern, belonging to Germany or Italy, Greece or the Orient, the usual forms of the middle ages are chiefly employed, this causes us no wonder, for it occurs

in the same naive sense, which dominated art throughout Italy as in the North, and no anachronism is found therein, in placing antique gods and heros or Biblical forms on the clothing of the time. But besides an influence of Italian Renaissance makes itsel felt constantly, before all in the extremely numerous central and domed buildings, as well as in the domical terminations of towers.

But in other respects the mediaeval views with their indifference to reality emphasizes this dependence on fanciful caprice quite directly in easy breadth. When Nineveh, Damascus, Babylon, Athens or Nicea is represented entirely like German cities of the middle ages, then we do not wonder; but if Nineveh looks exactly like Corinth, Damascus just like Naples, Perugia, Verona, Siena, Mantua or Ferrara; and further when Nicea is nowise different from Padua, Marseilles, Metz and Treves; if Troy might change places with Tivoli, Ravenna, Pisa, Toulouse etc., this is certainly to be attributed rather to the imagination. It is so in fact; some woodcuts have pleased and must be printed again, being furnished with the names of other cities. It is most amazing that this procedure is even employed for the neighboring German cities (Pl. 180), of which one half is simply the repetition of the woodcut, that represents Paris on Pl. 39, but where a woodcut is added, that has just as little to do with Magdeburg, and the lines of the houses do not once correspond to those of Paris adjoining. No more care for truth is presented by the representations of the different monastic orders, for the Cluniac monastery on Pl. 173 is exactly the same as the buildings of Vallumbrosa on Pl. 190, the cross bearer on Pl. 207 is the same as the preacher on Pl. 209, and still others. A second illustration likewise serves for Benedictines, Augustines, Cistercians, Templars, Celestines, Knights of Rhodes, and still others; a third is devoted to Carthusians, Olivetans and others.

But besides these merely fanciful illustrations in which is expressed the endeavor of the time for a characteristic expression of truth appears, and which are manifestly based on a more or less accurate drawing at the time and place. These are mostly large plates that occupy the space of two opposite pages. Here first of all in Germany belongs Nuremberg (Pl. 100), that

that with its city wall with abundant towers, its two principal churches and the stately citadel affords a splendid view; Erfurt (Pl. 155), whose cathedral with the high flight of steps and the three towers as well as the opposite church S. Severus is easily recognized; Würzburg (Pl. 160) with its grand palace and the cathedral with four towers together with three Romanesque apses; Bamberg (Pl. 175) which is not only characterized by the imposing cathedral and the location of the monastery of S. Michael, but which by its upper parish church with the choir and its aisle with flying buttresses and piers is very correctly represented. Likewise Cologne (Pl. 91) is well shown by its Bayen tower and the choir of the cathedral still in building; Strasburg (Pl. 140) is characterized before all by the great minster, whose towers extend high into the text of the page; clearly seen is the magnificent rose window of the facade, but also the tower on the transverse aisle with its still existing spire. In Basle (Pl. 244) is especially recognized the minster terrace rising high above the Rhine; the northwest tower is still in building; on the Rhine bridge is notable the still existing little chapel. Also Ulm (Pl. 191) with the colossal unfinished tower of its minster and with rich painted decoration on the towers of the principal portal next the Danube is easily recognized; likewise Munich with the high roof and towers without spires of its Frauen church as well as the picturesque Isar gate; finally Vienna (Pl. 99) where not merely the tower of S. Stephen but also S. Maria am Gestade with the original construction of the tower gives sufficient starting points.

But also some of the great Italian cities enjoy a generally correct and characteristic representation. Thus first is Venice (Pl. 44) where not only the Piazetta with the two columns, palace Doge with its upper and lower arcades, the church of S. Marco with its high domes, but even the peculiar ogee gables of the Venetian style, the open loggias and balconies of the palace facades, indeed even the striking form of the chimney cap is seen to be represented intelligibly. Equally characteristic is Florence shown; the cathedral with its mighty and entirely completed dome, the baptistery and the bell tower, the great palace Vecchio with the unmistakeable form of its

tower, but that also the [illegible] who has [illegible] them is [illegible] possible with the fixed effect of the famous [illegible] [illegible] at the right [illegible] the garden, above it the great cross of castle S. Angelo, and still above on the horizon in the Belvedere, and yet connected with the Vatican; the papal palace itself is yet scarcely is [illegible] and [illegible] and garden [illegible], [illegible] but there with the churches, then a column of Marcus Aurelius and close to it is the great dome of the Pantheon; the [illegible] section of the left is formed by a part of the Colosseum, o-ther being the remains of Janus and of Vesta; in the foreground a small arch on Mt. Cavallo a naive reconstruction of the Dio-scuros with their horses. Also the accompanying text is evi-dently [illegible] the most prominent [illegible], but finally ends with a [illegible] of the [illegible] of the [illegible] by the Romans, who in order [illegible] destroy the entire noble architecture.

It is evident what ruins and monuments were then visited most by men, and how many others were entirely unknown to them. It agrees well with this that we also find a fragment-ary [illegible] in the same volume (fol. 97) Constantinople is treated with particular preference. On fl. 100 we find a large view of the city, on which the church S. Sophia with its dome and several columns [illegible] in the vicin-ity [illegible] are repeated on fls. 102 and 214. Finally we find on fl. 104 a reconstruction of the old monuments, among which besides the church S. Sophia as the domed structure of S. John [illegible], the imperial palace with its garden, the Hippodrome with its obelisks are prominent.

In one of these manuscripts [illegible] [illegible] of Italy, [illegible] and [illegible] by mediaeval [illegible], no [illegible] [illegible] of the 13th century a new [illegible] on [illegible], was [illegible] directly from Italy, and broke a path [illegible] Rome and for the Renaissance. The [illegible] school [illegible]

tower, but then also the Annunziata with its high domed choir, Even S. Maria Novella with the great volutes of its facade is represented. Not less interesting is the great representation of Rome (Pl. 58). At the right side the gate del Popolo forms the border, above is the grand shape of castle S. Angelo, and still above on the horizon is the Belvedere, not yet connected with the Vatican; the papal palace itself is yet entirely in mediaeval form, beside it being the old basilica of S. Peter with its portico and great facade, farther is the island in the Tiber with its churches, then a column of Marcus Aurelius and close to it is the great dome of the Pantheon; the termination at the left is formed by a part of the Colosseum, behind being the temples of Janus and of Vesta; in the foreground is still seen on Mt. Cavallo a naive representation of the Dioscures with their horses. Also the accompanying text intellegently emphasizes the most prominent antiquities, but finally ends with a complaint on the devastation of the monuments by the Romans, who in brief time must destroy the entire noble antiquity.

It is evident what cities and monuments were then visited most by men, and how many others were entirely unimportant to them. It agrees well with this that we also find a representation of Jerusalem sufficient in the main points (Pl. 48), but Constantinoble is treated with particular preference. On Pl. 130 is found a large view of the city, on which the church S. Sophia with its dome and several columns erected in the vicinity are prominent. This view is then reduced one half and is twice repeated on Pls. 249 and 214. Finally is found on Pl.257 a representation of the old monuments, among which besides the church S. Sophia is the domed structure of S. John Baptist, the imperial palace with its garden, the hippodrome with its two obelisks are prominent.

We saw in this important work indeed certain germs of a new tendency, traces of the influence of Italy, though still limited and restricted by mediaeval opinions, as proper for artists of the older school, yet now appears with the beginning of the 16 th century a new generation of artists on the scene, who receive their impulses directly from Italy, and break a path in German art for the Renaissance. The Augsburg school seems

here to take the first rank at the time. The numerous commercial relations with upper Italy and especially with Venice naturally lead this way; the love of life of the lukurious mercantile city favors the acceptance of this gay world of form. H. Burgkmair was born in 1472 and is one of the first, who transplanted the art of the South to Germany. As a rule it is said of him, that after his sojourn in Venice in 1508 he "changed his manner". But his works show that he had already known the Renaissance, whether he had already been in the South or had learned from Italian engravings and paintings. Already on his picture of the Lateran basilica dated in 1502 are combined in the architecture of the portico the firms of the new style with the Gothic. It is indeed the earliest occurrence of Renaissance motives in Germany, at least no earlier monument is known to me. Still more decicedly is expressed the new style of art on the magnificent throne, that we notice in the middle picture of an altar tablet of 1507 in the gallery at Augsburg and from the convent of S. Catherine. The border is still Gothic (Fig. 1), and also on the wing pictures are painted Gothic arcades. On the contrary the artist has furnished the throne, on which are seated Christ and Maria, with a back of open arches resting on little Corinthian piers and enclosed by larger Corinthian pilasters. On the capitals of the pilasters kneel angels who hold stretched tapestries: the ends of the balustrade are formed by dolphins, which end in free scroll work. it is already striking on this Plate, how the Renaissance forms in ornamental fullness and magnificence appear to excel in the decorative e elements of a Gothic that has become unrestricted. However the artist employs both styles beside each other, and this henceforth for a long time remains the practice of nearly all German masters. Thereby they are in contrast both with Italian contemporaries, as to the ideas of our days. We moderns care for unity of style and purity of forms and scarcely understand the naive procedure of a time, that in the first line placed ornamental magnificence anf enrichment of the world of form. The late Gothic had already favored this tendency, for after the strict constructive systems of the middle ages had been loosened, a capricious ornamental play with the proper ground elements of construction was carried on, particularly with the

ribs of the vaults. This tendency must even increase, when men came to know the forms of a foreign architecture. In Italy the 56 masters of the Renaissance had soon discarded the last echos of the middle ages and had passed to a style whose unmixed beaùty of a classical expression of the elevated artistic tendency, which then filled the nation. Quite otherwise in Germany. The wild agitation in which the tendencies of the new time must c contend with the traditions of the middle ages till deep in the 16 th century, did not allow such pure and general feeling of beauty to appear. All northern creations of the time bear more or less the disunited nature of the epoch on their surfaces. Purity of style and the utmost refinement of form we can therefore expect nowhere; but indeed a power and wealth of life, w which was unaffected by all this opposition attacks the apparently opposing with a fresh tendency, and is expressed with youthful love of forms in characteristic creations. In this sense proceed all our old artists and in this sense must their works be judged.

To remain a moment with Burgkmair still, the Germanic museum at Nuremberg has possessed for a short time a very important painting of 1509, on which he has represented the Madonna with the Child enthroned in a magnificent niche, surrounded by luxuriantly blooming rose bushes in a southern landscape. Here t the last remains of Gothic tradition are absorbed by the most splendid Renaissance. Also in the deep color tone of the dignified grace of the Madonna is recognized the influence of the Venetians, namely of Giambellini and Cima, and only the strongly drawn and ugly Christ child recalls so many contemporary northern figures. Moreover Burgkmair's numerous drawings for woodcuts present enough examples, how freely he manages with architectural forms, how far as a rule these hastily sketched compositions remain behind the architectural earnestness of the paintings just mentioned. We find numerous proofs in the great series of Austrian saints. Clearly appears to us therein the preference of the time for architectural borders and backgrounds, opposed to accessories of tools and costumes. He loved to display in such things his rich desires and his fluid gift of invention. The scenes are mostly laid on open or closed halls, or the landscape is adorned by magnificent buildings; of rich thrones, furniture and vessels of all kinds is

no lack. In Burgkmair's plates mentioned above the Renaissance forms are mostly given for the benefit of the accessories.For example compare the columns like Doric on(Pl.3; S. Adalbert) with tose similarly treated on Pl. 10 (S. Ausbert) or on Pl. 12 (S. Ediltruda). No less fanciful will be found on Pls. 37, 39, 49, 71. Or consider the columns like Corinthian with S. Amalberga; the bases ogee with double rounds, the torus almost Gothic, or rather late Romanesque with doubled cavetto, the capital with notched abacus at each corner and a mask between them. Besides the Gothic the Romanesque also quite often came to our masters. On Pl. 25 (S. Dentalin) is seen a gallery of columns with cushion capitals. The shafts of the columns preferably are strongly swelled, covered by foliage, almost natural. Thus on the plate mentioned above and on Pl. 16 (S. Boniface) and many others. These capricious Renaissance forms are then fearlessly connected directly with Gothic profiled arches and vaults; thus on Pl. 13 (S. Bathilde) or on Pl. 36 and many others. How the foliage often varies between the crisp late Gothic leaf and the acanthus of the Renaissance is seen, for example on Pls. 15 and 96; yet the master knew how to bring into use the new world of form with its entire richness, is recognized on the wall frieze with masks and scroll work on Pl. 109 (S. Ulrich), and even more on the pretty choir niche on Pl. 111 (S. Wenceslaus). Similar studies are left in the White King and other works of Burgkmair. From the White King we take in Fig. 68 in the following Chapter the illustration of a richly furnished room, while Fig. 2 from the woodcut of 1508 presents the emperor Max mounted in full armor. The magnificent portico with Corinthian piers, broken entablatures and classically treated frieze, that like the shafts of the piers is decorated by elegant ornaments, shows how fully the artists had then already made their own the world of form of the Renaissance, and how it was necessary for them to give evidence of this at every opportunity. To the most admirable belongs the masterly woodcut print of 1510 (Bartsch, VII, 40), on which Death like a bandit in ambush overthrows a young knight, while the beautiful wife, that has enticed the unfortunate,screamming takes to flight. This is a composition entirely produced by Venetian opinions; the narrow alley enclosed by folty palaces with magnificent Renaissance portals, behind being the canal with a

quietly gliding gondola; even the form of the chimney cap on the nearest roof recalls Venice.

Among the Augsburg artists, who probably learned through Burgkmair to know the new world of form, are eminent the members of the Holbein family. The Older H. Holbein has still retained much of Gothic in his paintings. Thus especially in the painting of S. Maria Maggiore of 1499, one of his chief works. But already in the frequently mentioned altar paintings in the same gallery, which must now be transferred to the elder Holbein, but which by a falsified inscription were long credited to the son, there are seen in the borders golden Renaissance scrolls with winged genii, who blow cornucopias. Yet freer and nobler development has the Renaissance on the noble altar of S. Sebastian of the Pinacothek in Munich, that perhaps must be regarded as the joint work of the elder Holbein and his brother Sigmund.

The first master that broke completely with the middle ages and decisively turned to the new style is H. Holbein the Younger. In his works we scarcely anywhere meet with Gothic forms, excepting those of vaults; on the contrary he preferably takes antique architectural details and the ornaments of the Renaissance. But he continues not as most of his contemporaries and countrymen a mere sport, rather he penetrates deeply into the nature of the new art style, so that his entire creation is f filled by this and appears permeated by it. Since Woltmann in his book has also exhaustively treated this side of the great master, this needs merely a brief intimation here. Primarily Holbein is one of the first, who employed the new style in monumental works. His paintings of facades, so far as they are known to us by sketches and imitations, testify with what freedom of genius he developed this species of representation. The entire 16 th century remains in the Alemannic provinces on the upper Rhine dependent of him, in Switzerland as in upper Alsace. We must attribute to him the first use and establishment of t this kind of mural decoration. It differs in essential points from that which Italy undertook in the same field; for the influences received from there were freely transformed according to the quite peculiar conditions of the problem. In upper Germany most of the citizens' houses then (as even is still common) were built without elevated architectural pretensions,

even frequently in half timber work, but mostly in stucco. At most was cut stone employed for the architraves of the windows and doorways. Likewise in the subdivision these facades show the entire freedom of that code of building, when without regard to symmetry the openings are quite irregularly distributed according to caprice and convenience. But the love of form and color of the time was not always satisfied thereby; it sought a remedy and found this in painting. To the painter was given in part the problem to adorn the facades with gay and earnest tales, mostly from classical antiquity, and by his work to conceal the irregularity of the arrangement. But to the execution of such works belonged beyond what was formerly required from the painter, a developed esthetic sense, knowledge of architectural forms and skill in their use in combination. Here the contemporary artists came to establish their manysidedness, and for the most excellent, first of all for a master like Holbein, can one speak of universality. What modern painters almost entirely lack with the increasing narrowness of training, Holbein possessed in the most complete degree. As on the Hertenstein house in Lucerne, he first assumed the facade to be like a tapestry surface, which in skilful divisions he covered by the creations of his imagination; but in the chief picture he provided an architectural background, that as a magnificent domed portico with a niche opening by columns served the whole as an effective centre. More freely was developed the style of the master, the grander his architectural conception on the f former Dance house at Basle, for which the sketch is preserved for us by a tracing in the museum at Basle, as well as by several original drawings, possessed by the same collection. We give two examples in order to illustrate the method of the artist. If one desires to judge his invention and genius, he must realize that in both cases nothing existed excepting the few entirely irregular window openings, neither placed beside nor over each other. Over these he first threw an entirely free architectural framework, that in its magnificent elevation magically places before our eyes an imaginary palace with high vaults and arcades, with perspectively projecting columns and piers, with rich ornamentation by statues and other sculptures, with freely composed crownings and ornamental friezes (Fig. 3).

Likewise those open galleries on consoles occur (Fig. 105), w which are then animated by figures to increase the deceptive appearance of reality. One must confess, that here as in the Arabian Nights, that the modest means of decorative painting here produced the whole festal splendor. The Basle collection also possesses a number of similar designs, in which there inexhaustibly appears the variety and ease in invention. Yet these were only subordinate works, not standing high in the estimation of contemporaries, so that the council of Basle in his appointment of Oct. 16, 1538, stated, that the master's art and labor should be more valuable, than to be "wasted on old walls of houses". When in the same document his knowledge of architectural matters was praised, a further survey of his works shows how this praise was justified.

Before all are to be mentioned here the numerous designs for glass paintings, of which the Basle museum in particular possesses an entire series. To the most beautiful belong the famous plates of the Passion. Holbein gave to each scene an architectural border in the freest use of all sorts of Renaissance forms, as for this purpose he handled with complete mastery. Bold piers alternate with columns in which the swelled form of shaft is favored. Plant ornament, sportive scroll work, masks and medallions, playing boys with festoons of fruits and flowers are abundantly employed. The forms are dry throughout and even exaggerated; but Woltmann has justly stated for them, that just therein is to be recognized an artistic consideration of the needs of glass painting. For this technics requires bold outlines and rich variations in outlines to make possible an effective combination in contrasting colors. Therefore also athletes and caryatids, friezes with figure representations, in brief all elements offered by the new style are takin to assist. From these beginnings the Swiss glass painting in the further course of the 16 th century developed to that splendor, of which remains evidence is still found in council halls, guild halls and shooting galleries. One of the earliest of this series is that in the great council hall at Basle of 1519 to 1520, partly executed after drawings of Hilbein, Urs Graf and N. Manuel. The last two masters belong to those besides Holbein who first there became naturalized in the Renaissance. An example of Holbein's composition for glass

example of Holbein's composition for glass paintings is now to be found in the cabinet of copper engravings at Berlin, and we give it after the illustration in Woltmann (Fig. 4). By the slender double columns that project from the piers, we recognize how capriciously Holbein yet treated the new forms, and how mediaeval echos appeared there, even of the Romanesque style. But also elsewhere the master shows himself entirely filled by the eandeavor to apply the forms of the new style whenever possible. Even on the portraits of J. Meyer and his wife of the year 1516 are seen soculns of very wonderful form, in which the Renaissance still appeary very indistinct in conception. Likewise the foliage on the architrave, the vaulting with its rosettes, in a word the entire architectural pramework exhibits little understanding. It is the most puerile in this respect that we possess of Holbein. Already from the development of his architectural forms, that in the designs for glass paintings, and particularly in the pictures of the Passion, are handled with so much more more freedom and mertainty, it may be conjectured that he must have been in Italy meantime. Indeed we know too little of the mode in which the German masters in that time studied; they may have adopted much from Italian paintings, even more from copper engravings; on the Hertenstein house Holbein employed studies from Mantegna's Triumphal March of Cesar; yet with such familiarity with the forms of the Renaissance, as Holbein soon brought to light, one must conclude on his presence in Italy. Likewise remains in most of these works of his early epoch at Basle the general proportions as depressed, and in this is the influence of northern customs, of low living rooms, such as were peculiar to Germany and Switzerland. Also the composition of the Darmstadt Madonna is not free from this fault, which in this case is not made a merit of the master. That furthermore in his altar paintings he proceeds with wise moderation in the use of architectural accessories, is even shown by that Madonna of burgomaster Meyer and even more by the Solothurn picture.

But how Holbein in the course of time developed himself in the knowledge of architectural forms is recognized in his later works. The Erasmus in a shell, which forms the title to the entire edition of the works of that learned man and certainly o originated before 1540, exhibits not merely slender proportions,

and elegant elevation of the whole, but even in details already the forms of the commencing Barocco, such as Michelangelo and his school first introduced in architecture. Purer and nobler than this work, indeed without question the most complete architectural creation of the entire Germanic Renaissance is the design for a fireplace, probably intended for a house of Henry VII, which is seen in the British museum. Arranged in the form of a triumphal arch and made in perfectly beautiful proportions, adorned by costly ornaments and sculptures, this magnificent work combines the gay love of decoration in the early Renaissance with the mature beauty of the developed style, without any mixture of the elements of Barocco and mannerism, such as the architecture shows on the previously described plate. Here is attained about the same elevation, which A. Sansovino accutied. (Fig. 5).

But even more fruitful is the activity which Holbein devoted to the different art industries. How he contributed to the reanimation of glass painting, we have already seen. No less influential were already in his first epoch at Basle his works for wood engraving. In numerous titles of books, in borders, signatures for printers (Fig. 11), everywhere springs forth a rich stream of ornamentation in the forms of the Renaissance. Holbein handled the ornament in the same sense as all great m masters of that time; it should only adorn and not mean something additional. And that is hre only correct idea for the entire species. Much caprice is mixed with the choice and combination of the motives; but do not forget that the ornament should and will be merely a gayer sport. If all sorts of deeper tendencies are forced into it, symbolical relations, it is robbed of artistic freedom and is loadad with a ballast too heavy for its delicate members. Only the esthetically abnormal is to be condemned; otherwise must be left entire freedom. To the most beautiful works of Holbein belong the designs of vessels of all kinds, from simple mugs and beakers to rich goblets and entire table ornaments. The Basle museum possesses a treasure of such designs, of which we give two examples in facsimile. In the simple beaker (Fig. 6) is recognized the sure word of the master, who knows how to develop the beautiful from the essential with freedom; the slender elevation, the refined and

yet strong outline, the effective membering and the suitable applied ornament stamp the work as a model. How animated in c contrast to it is the magnificent goblet (Fig. 7), whose outlines are more richly animated by figure ornaments and is treated in accordance with its purpose! To the most beautiful of this kind belong some plates engraved by W. Hollar; but in richness all others are surpassed by the festal goblet of Jane Seymour in the Bodleian library at Oxford (Fig. 8). Here are combined the greatest wealth of the world of form and a developed Renaissance with a beauty of elevation and membering, which lend to this work the stamp of classical perfection. In t three divisions rises the foot in living growth with leaf wreaths, festoons, heads of angels and masks, playing dolphins, "that in strongly accented projection charmingly appear with scroll work and the suspended pearls, embody the pressure from above and the elastic resistance". On the contrary the body of the vessel is boldly beset by bosses and partly relief ornament, partly adorned by picturesque surface ornament, animated by medallions with Roman emperors, warriors and women. Precious stones and the initials of the king and his spouse enclosed by lover's knots, H. and J., decorate the lower and upper edges, on whose upper termination the motto of Jane Seymour is read, "bound to obey and serve". Finally the cover is decorated by precious mermaids, who blow their trumpets of stems of flowers, and the crowning is formed by a playful pair of cupids, who hild the arms with the royal crown. Here is seen how the artist strove for that colored effect by the use of gold, pearls and precious gems, in which the goldsmith's art of that time rightly sought excellence in its works. Also the magnificent watch in the British museum belongs to this series, an illustration of which is given by Woltmann.

No less spirited are the designs for weapons, namely sheaths for daggers, on which the imagination of the master loved to play in figure compositions of many kinds. We give from Woltmann one of these sheaths from the library at Bernburg (Fig. 9). In three divisions in a graceful Renaissance is first seen Venus, fitted with asses' ears after the fashion of fools and h holding a torch, while at her feet sits Cupid with bandaged eyes, shooting his arrows; Above this in an open portico Thisbe

stabs herself on the corpse of her Pyramus, and finally in the upper division is the judgment of Paris. It is notable how the artist with correct feeling broadens the architectural elevation upwards, but allows it to develop ever lighter and more airy. Another dagger sheath is possessed by the Schinkel museum at Berlin, with the clever dance of the dead, where the composition is arranged lengthwise and is merely divided by a cross band. Woltmann gives information of several other designs for dagger sheaths and hilts. We give in Fig. 1ᴗ another precious design drawn by Holbein on the wood block. In the upper division is seen the boldly animated composition of a Venus with the torch, beside whom playful Cupid stands with the idea of shooting again. Winged children in graceful groups fill the o other parts, and the winged head of an angel forms the lower termination. But far beyond this domain Holbein extended his activity for art industries, and we find everywhere the same spirited invention, the same artistic use of Renaissance forms. Thus is seen in a sketch book in the British museum and another in the Basle collection, precious designs for small ornamental articles, medals, bracelets and brooches, even for beads, buttons, tassels and embroideries, and further for bookbindings, hand mirrors, combs and brushes, eardrops, necklaces, arm bands and girdles. It is a world of precious designs, and certainly none of our masters has contributed so much to promote entire reality with the air of beauty as Holbein.

If the tendency to the Renaissance in Germany first proceeded from Augsburg, the new taste was soon developed there to greater ornamental magnificence. We can recognize this particularly on the works of the carving chisel on the monuments, and especially distinctive of this are the works of D. Hopfer. From 1518 dates the great shrine (Partsch, No. 21), which is constructed in three stories with open porticos, below with the holy family, above with the crucifixion and finally with the ascension of Christ. It is one of the most luxuriant works of the German Renaissance, full of freedom and imagination. The drawing of the lower story at a greater scale and more beautiful than the executed engraving is possessed by the museum of Basle. Far heavier and more robust forms are shown by the great altar tabernacle of the same engraver (Bartsch, No. 20), whose forms

are shown by the great altar tabernacle of the same engraver (B. No. 20), whose forms directly indicate the school of Venice, particularly the school of S. Marco. Among the other works of Hopfer especially worthy of consideration are Nos. 7, 13, 19, 25, 26, 34, 39, 44, 45, 96, 99 and 109. In Pl. 34 of Hirth's Renaissance is found an example (B. No. 7) of the luxuriant o overloading, but also of the great original magnificence of his works. In a domed chapel is seen the adulteress, who in dumb submission awaits her judgment from the Master, while at both sides are shown aroused and excited groups of Pharisees. The pomp of the architecture, which on pilasters, architraves and arched friezes teems with ornaments in the developed style of the early Italian Renaissance, is manifestly the chief idea of the artist. The crowning of the front arch by masks, sirens and cupids is especially fantastic in effect.

Entirely otherwise is treated the relation to the Italian Renaissance by A. Dürer. His nature is less concerned with fresh and free realization of life, far more with subtle absorption and deeper thought. Also he only becomes acquainted with the new Italian art and well understands how to treasure it. Already in his sojourn in Venice in 1506 he recognizes the contrast of his own art to the local, but also he well knows his own value. He faithfully reports to his friend Pirkheimer, that the foreign painters are hostile to him and employ his inventions in their paintings, but later blame his paintings, "that they are not antike art", and therefore are not good. Dürer strives less than Holbein to make the Italian world of form his own; on the contrary he seeks for theoretical instruction, and wherever he can find it, he fears no toil nor sacrifice. He travels to Bologna because some one has promised him instruction there "in secret perspective". From master J. de Barbari, whom he reveres as a "good and lovely painter", he toils in all ways but in vain to his sorrow, to learn thoroughly the theory of the proportions of the human body. So great is his desire for this, he says that he would rather learn the opinion of that master than have a new kingdom. How difficult it becomes for the excellent man to base art on science, is read with feeling in his own confessions. To free art from the fetters of the middle ages, for the introduction of a new

epoch, he has already at least labored as hard as Holbein, since he remains in Nuremberg and from thence exerts the strongest influence on nearly all contemporary artists in Germany. His theoretical endeavors will be mentioned in another place; here is first to be determined how far he made the formsof the Renaissance his own and brought them into use.

It is soon seen that Dürer far less thau Holbein had the necessity for providing his compositions with architectural borders and backgrounds. He much prefers to place the scenes in landscape surroundings. The charm of these backgrounds is so great, he expresses in them the intimacy of German perception of nature in such high degree, that it asserts for itself an independent worth, and that thereby the master became the father of northern landscape painting. On the other hand where he gives architectural borders, as a rule these are of the simplest design, very commonly and even chiefly executed with the rather lean and crisp Gothic foliage and branches. This is especially seen in the series of woodcuts of the life of Maria, for example on the cut of the circumcision (B. No.86) and that of the betrothal (B. No. 82). Indeed he turns there to the round arch and also adds with preference colonnades, that certainly are intended by him as Renaissance forms, since they are repeatedly connected by an entablature like the antique, for example at the offering in the temple (B. 88). But even on this page is recognized by the details, namely on the bases and capitals of the columns, how little the master thinks of accurately reproducing the antique forms. Even the naturalistic custom of the late Gothic is fixed so deeply in his spirit, that in the last case he covers the capitals of the columns with pure grape leaves. But these pages bear the date of 1509, and thus originated several years after his sojourn in Venice. Likewise in the great woodcut of the Passion of 1510 prevails the same fanciful style on the few pages that have architectural backgrounds, particularly on that, where the Man of Sorrows is exhibited to the people by Pilate. But this apparent fault is connected with the positive characteristics of our great master so intimately, that it is directly derived from them.

Dürer enters with such earnestness and depth into his work,

that he rejects all that is not directly connected therewith or may disturb it. Therefore he disdains richness of decoration in Architecture, clothing and other accessories, since enjoyment of such things obscures the main idea, and would lessen the power of invention. And so he undertakes just those works, whose effect is calculated for the people, to the popular forms of late mediaeval art, whose mode of expression is most inteligeble to his contemporaries and countrymen. But where the all the richness of ornamentation is to be developed, there we learn to know best Dürer's architectural imagination. Thus first in the gate of honor of the emperor Maximilian, which bears the date of 1515 (Fig. 12). Here the master allows his genius to throw off restraint, and exhibits the immeasurable wealth of his invention. The ground forms of the structure follow the Renaissance, and also in the details are recognized many free ideas like the antique; but all is mingled with the naturalistic foliage of late Gothic art, and not easily will one find a creation in which with such careless naivety appears both m mingled and fused together. In Fig. 13 we give one of the original crownings, which in its middle panel contains the golden fleece, enclosed by singular brinches and scroll work, that raises candelabras of finciful form wreathed with vine leaves, but at the middle ends in a still more luxuriant termination, which supports two vases, above which the little blind god triumphs with quiver, bow and arrows. Other genii blow trumpets and crouch on crockets formed in Gothic fashion, that abundantly grow out of the branches. Not easily can be seen anything richer in ornamental invention, nor a more original mixture of late Gothic and naturalistic motives with elements of the Renaissance. The same tendency is followed by the master in the triumphal chariot of the emperor in the year 1522. Yet here on the whole the Renaissance is rather more faithfully retained, especially in the miniatures of the court library at Vienna. and the monastery of S. Florian. Here coupled columns of free Corinthian form with fancifully curved shafts support the strictly architecturally treated canopy, under which sits the emperor. On the contrary in the first sketch in the Albertina at Vienna, the canopy rises in fantastically curved lines, that almost recall the show chariots of the Rococo time, from the

base of the chariot, and has a freer corresponding curved c form. However all is now so much finished with Renaissance details, men follow especially in plant ornament many tendencies to late Gothic foliage, although this chiefly shows the acanthus form. We give in Fig. 14 the principal sheet of this surprisingly rich woodcut, like scarcely any other work, that proves the inexhaustible imagination of the master, and also his sense of form as refined in the course of years. One considers only all separate parts, particularly the wheels of the chariot, as well as the sides with the canopy boldly rising f from them, but also the magnificent and tasteful tapestries a and cushions, especially the robes of the emperor, dalmatic, sceptre and crown, and he will be surprised by the taste with which all this is executed. To the master's later time also belongs the excellent woodcut, that represents the bust of the emperor Max. Likewise a truly Dürer's Renaissance leads to the decorative foliage on the enclosing columns, particularly its charming play in the dolphin capitals; yet there are not entirely lacking certain Gothic motives again, for example in the vine leaf on the lower part of the shaft.

That Dürer knew how to dominate antique forms where they occurred, we recognize by that masterly drawing of the Basle museum of 1509, which represents the Madonna and Child with angels playing around them, seated in a magnificent portico with Corinthian columns. The proportions here are also dignified and grand, and the details are of spirited refinement, yet he has here not been able to reject all sorts of Gothic reminiscences, for example the naturalistically curved branches on the wonderfully composed architrave. Likewise is it with the wooden carved frame of the representation of the Trinity of 1511, now iy the Belvedere in Vienna, formerly in the monastery of Landau and now preserved in the Germanic museum at Nuremberg. The ornamental forms half belonging to the Gothic and half to the Renaissance indicate a design by the master's own hand. How z zealously Dürer devoted himself to the study of the antique a and particularly to Vitruvius, we know from many passages in his theoretical writings, especially from the "measuring with the compass and level," also from the great number of sketches and drawings for architectural and perspective purposes, in

great part preliminary studies for this work, now in the British museum. Many of these he evidently collected in Italy, since several sheets have notes in Italian. Antique capitals of columns and other details frequently occur therein.

Also Dürer drew some for the art industries, although he there possessed neither universality nor the fertility of Holbein. Several of this kind are found in the rich collection of drawings preserved in the library in Dresden. On one sheet (. (16) are seen six light and spiritedly designed Gothic goblets with several double goblets. How rapidly and securely they are thrown off is recognized by each stroke of the pen and by the added words, evidently intended for the orderer; "I will make more of them tomorrow". While Gothic naturalism still entirely prevails here, on other sheets are employed antique forms; thus on Pl. 17, where is found a vase with cover in rich Renaissance style with foot in five variations. But likewise here can the master in the ornament not entirely free himself from Gothic naturalism, particularly on the foliage frieze of the upper cavetto. More severe is the design of a vase with cover on Pl. 37, but one feels the labor on the whole and might scarcely t take it to be a drawing by Durer. The perfected beauty and freedom in elevation, in the course of the lines and ornament, that Holbein shows in his similar works, we only find in Dürer where he entirely yields to the Gothic form. This has become a second nature with him and comes to him in purely antique compositions, as on the columns and the capitals on Pl. 36 is ever again in the way. The same observations will be made on the numerous similar designs, that arepreserved particularly in the Albertina at Vienna and in the Ambras collection there. The design for a sword sheath with hilt given in Fig. 15 in the Albertina has a grace and refinemeot, and is so filled with the spirit of the Renaissance in its numerous variations, that in spite of the distinctly placed monogram of Dürer on the lower end and here omitted, rather makes one think of Aldegrever. Thus we recognize the fermentation most clearly in Dürer, through which the artistic sense of the time must pass, the long enduring contest of the new views with the traditions of the middle ages, while Holbein at once feels himself to be a son of the new time and quickly decides for its forms.

Meantime the current of the Renaissance becomes stronger,

and pleasure in the charming play of its world of form soon extends so generally among the Germay artists, that the paintings, copper engravings and woodcuts of about after 1520 are truly overflowed by details of this kind. What the so-called littlery masters, Aldegrever, Altdorfer, Pencz, and the two Behams have done for the ornamentation of the style is known to all. Some of them without question belong to the most beautiful of their kind. Thus the three famous daggers b: Aldegrever, of which we give the upper portion with the date of 1539 and the monogram of the artist in Fig. 16. The ornamentation is entirely in the spirit of the purest Renaissance, exclusively of figures and plants, that are mingled in an animated way and are treated in very charming alternation. The lion's jaws on the hilt, the d dogs' heads on the knob, the tritons end other fanciful beings, the genii with the medal of the emperor, all exhibit perfect domination of the entire world of form. In the plants occur t the foliage peculiar to the German Renaissance, which starts from a transformation of the acanthus and then changes to a strawberry leaf or even to the white thorn in the nearest allied form. To these are added many leaves in woodcuts, and of these I will only call attention to some from the collection published by A. v. Derschau, since it contains several masterworks. One of the greatest show pieces is the colossal sheet of the annunciation, denoted by E 12, 37 ins. high and 26 ins. wide. We have the view into a beautiful hall, whose coffered ceiling with developed entablature rests on elegantly fluted columns; the whole is in the fully developed Renaissance. Also sheet D 18 gives a picture of the grand architectural fantasy, in which that time loved to revel; a mighty domed church with open portico continued further to the right to a bell tower, also terminated by a domed roof. Also the sheet by Cranach that represents Huss and Luther, as they give the communion to the elector John Frederick and his family, that shows on the altar a Renaissance fountain with two powls, above which rises a crucifix, from whose wounds the blood falls into the fountain. A magnificent portico with tunnel vaults on Corinthian columns, in the middle being a flat ceiling with a round opening, is g given by E. Schon on the plate that represents the evil administration of justice. The entire freedom of a richly developed Renaissance was then unfolded by Altdorfer in th

[illegible] was then unfolded by Altdorfer in the co[illegible] of a [illegible] altar, which shows the favorite arrangement of a Roman triumphal arch. But on the most beautiful of all [illegible] the [illegible] cannot of H. [illegible], 27 ins. [illegible], 42 ins [illegible], and which we give in a reduced illustration in Fig. 17. One has a view in a splendid hall with rich [illegible] coffered ceiling. Round arches divide the [illegible] and rest on [illegible] columns like [illegible], [illegible] in turn [illegible]

[illegible]

[illegible] by [illegible] of the narrow and low [illegible] [illegible]. Also H. S. Beham [illegible] on the likewise colossal Pl. [illegible] the [illegible] of the [illegible] the view of a magnificent hall, but whose ornamentation is by far less nobly [illegible]. The Ionic [illegible] [illegible]

[illegible].

On the paintings of the same [illegible] occurs the gleam of color and gold to enhance the Renaissance forms to the highest splendor. [illegible] the love of design in the representation of ornamented weapons and armor, [illegible] objects of all kinds, [illegible] clothing and ornamental objects. In these works could modern art [illegible] find rich suggestions. [illegible]

[illegible]

[illegible] of the forms of the antique and the [illegible], [illegible] the sense of colors and a luxuriant [illegible], seem to combine the polish of varied marbles the gleam of [illegible] of gold. A model of this kind is the picture by A. [illegible] in the Pinacothek at Munich of 1529, representing [illegible]

[illegible]

to display the [illegible]. There is seen an immense palace with towers, dome and open porticoes. All is in varied marble and the [illegible] are of gold. A [illegible] covered with [illegible] and with [illegible] encloses the whole. [illegible] lead [illegible] [illegible] and [illegible] portals. On the arches the [illegible]

[illegible]

[illegible]

Renaissance was then unfolded by Altdorfer in the composition of a magnificent altar, which shows the favorite arranmement of a Roman triumphal arch. But to the most beautiful of all belongs the powerful latt supper of H. Schauffelein, 27 ins. high, 39 ins broad, and which we give in a reduced illustration in Fig. 17. One has a view in a uplendid hall with richly ornamented coffered ceiling. Round arcades divide the interior and rest on short columns like Corinthian, that in turn stand on high pilasters. On such plates the German Renaissance has
75 reached that feeling for dignified interiors, which remains forbidden in reality by the narrow and low existing interiors. Also H. S. Beham gives on the likewise colossal Pl. with the story of the prodigal son the view of a magnificent hall, but whose architecture is by far less nobly treated. The Ionic columns have twisted shafts and crouching satyrs are employed for pedestals.

On the paintings of the time still occurs the gleam of color and gold to enhance the Renaissance forms to the highest splendor. Inexhaustible is the love of design in the representation of ornamented weapons and armor, decorated objects od all kinds, richly treated clothing and ornamental objects. In these works could modern art industries find rich suggestions. But the architecture is then not left plain. It employs not merely the entire treasure of the forms of the antique and the Renaissance, but it adds the charm of colors and a luxuriant polychromy, when it combines the polish of varied marbles the gleam of bronze or of gold. A model of this kind is the picture by Altdorfer in the Pinacothek at Munich of 1526, representing Bathsheba in the bath. It is astonishing to what expense the artist goes to display the simple scene. There is seen an immense palace
76 with towers, dome and open porticos. All is in varied marbles and the capitals are of gold. A great terrace paved with marble and with fountains encloses the whole. Marble steps lead upward and end at elegant portals. On the arcades the pendant k keystones for the double arches are all made of Venetian marble; to Venice is also referred the use of bright marble and gilding. Doubtless it was the fancifully rich architecture of the city of the lagoons, which then most influenced German artists. The more severe Renaissance of Florence and Rome found less pleasure

in gay colors and forms. Yet it was decisive for the developm-ent of German Renaissance, that decorative inclinations were conceived rather for splendid details than for strict systems. it is fully known how this tendency generally extended among the masters of the time in upper Germany, on the lower rhine and in Flanders. Particularly the Pinacothek in Munich, and also every other great collection presents sufficient examples. I shall only refer to the master of the Death of Maria, to Bartholomey de Bruyn, Bernard v-Orley, Henri de Bles and Jan v. Mahan. Of the masters of upper Germany as less regarded examples the excellent paintings by B. Beham in the princely gallery at Donauschingen may find mention. Especially belongs here the precious little winged altar if 1536, on whose wings G. Werner, count of Zimmern, with his wife are seen kneeling before a magnificent Renaissance arch. Fanciful marble columns, their twisted shafts rising from high bases live vases, with swelled neckings and wonderful plant capitals support the marble structure, that shows rich gilding. Behind rises a magnificent structure on red marble columns with an altar, whose balustrade is adorned by medallions of emperors. Above ascends a free dome with four piers. Thus the forms here in a relatively late time are very fortunate and are treated with uncertainty.

At the same time with painting, sculpture also turns to the new style, and just by one of the most important masters, P. Vischer, the sudden change in opinions is clearly proved. His tomb of archbishop Ernest in the cathedral of Magdeburg of 1495 yet stands entirely on the basis of Gothic, and indeed the master has wonderfully carried out that style in the smallest details. The foliage on the numerous shields, the tracery panels of the substructure, the opened canopies for the statuettes of the apostles, the ornaments of the crozier and the mitre, finally of the perforated canopy with curved spire, that rises over the head of the deceased, are true wonders of Gothic ornamentation. This principal work of his earlier epoch P. Vischer was to surpass even by the famous creation of his riper years, I refer to the tomb of S. Sebald in S. Sebald's church at Nuremberg executed from 1508 to 1519. It is a work of the early Renaissance, so peculiar that we possess no second in Germany. Perfectly like no other does it show a fusion

of the forms of the new style with those of the Gothic, indeed even of the Renaissance epoch. Gothic is conceived the elevation of the whole, Gothic are the slender fiers with their pointed arches and the buttresses of the three crowning canopies. But these even correspond to the domed structures of the Romanesque time, and also the notched band enclosing the arches is taken from the same style. But all else belongs to the Renaissance; the richly membered bases of the slender little columns (Fig. 18), the supports of the upper structure like candelabras rising between the piers, and before all the world of antique figures, sirens, dolphins, tritons, and whatever they are called, thoughtfully employed to animate the lower parts. The longer that one studies this spirited work to the details, the greater rises his astonishment. What grace in the subdivision, what refinement in the mouldings, and with these how inexhaustible is the diversity of the ever varied motives! None of the numerous little columns, pedestals or capitals is like another, and yet the variations are so refined, that the general effect is not disturbed, but only enriched. And where in many creations the formative power becomes wearied or satisfied, there first awakes the never contented imagination of the master, animating even the finest members by ornaments of the most delicate character, that flow like a breath over the surface, f filling each smallest space with precious life. Even in the early Renaissanceof Italy will one vainly look for a work of such perfection in the least details; at most the windows of the facade of the Certosa near Pavia as work in marble forms a counterpart to this wonderful work in Bronqe sculpture. In a word, it is the most spirited and most charming creation, w which the early Renaissance has produced on this side of the Alps. It should be known that Hermann, one of the sons of the master, had been in Italy and brought from thence many views.

More expressed, but in a very plain way, occurs the Renaissance in the Tucher tomb relief in the cathedral of Magdeburg of 1521. Also simple is the renaissance enclosure of the noble tomb of the elector Frederick the Wise in the palace church at Wittenburg dated 1527. Not of great importance are further ornaments of the enclosure of the memorial of cardinal Albert v- Branderburg in the monastery church at Aschaffenburg of 1525.

[illegible]

[illegible], a work of the [illegible]

[illegible]

[illegible], but very [illegible]

[illegible]

[illegible] but [illegible]

[illegible]

made by E. Vincent for the tomb of a Fabbro, but then passed to the [illegible] of the city [illegible]. When in the collection of one (15 34) century [illegible]

[illegible] when he spoke of this noble work as superfluous [illegible] The author began this after 1578, and [illegible] the works [illegible] by his son [illegible] the [illegible] collected by the eldest son Lorenzo in Italy, probably [illegible] also to expect the last note [illegible] of Rome, and executed his work with a [illegible]

[illegible]

[illegible] and Dutch ornaments, [illegible] and the like were [illegible] used; but the [illegible] was [illegible] of [illegible] (1584) P. Leonardi cast 67 ornaments [illegible]

[illegible] a [illegible] column, [illegible] by the same [illegible] in the [illegible]

[illegible] 1584.

[illegible]

[illegible]

On the contrary there belongs to the most beautiful of this k kind the tomb of S. Margaret in the same church, a work of the Vischer foundry in 1536. Particularly elegant are the ornaments of the four beautifully membered bronze piers projecting from the dark etched ground, that bear the ceiling, the graceful s sirens on the capitals, the very spirited engravings on the ceiling, also of bronze, angels with the implements of the Passion in rich flower scrolls, the latter entirely in Dürer's style. Great magnificence must finally the grille have had, made by P. Vischer for the tomb of a Fugger, but then placed in the council room of the city hall at Nuremberg. When at the beginning of our (19 th) century Nuremberg fell to the crown of Bavaria, the new government had nothing to do more hastily, than to break up this noble work as superfluous and allow it to be sold. The master begun this after 1573, and probably the works completed by his son John utilized the studies collected by the eldest son Hermann in Italy, probably for this purpose. In it he strove also to reject the last echo of the mediaeval treatment of form, and executed his work with a system of richly developed Corinthian pilasters, whose intervals were filled by ornamental open grilles. Three portals covered by tympanums and gables, executed in severely antique style, formed the openings. All more important parts, particularly pilaster shafts, crownings of portals and friezes, were animated by foliage and figure ornament, an idea of which is given by Fig. 19. Fanciful fabulous beings, genii, sirens, tritons, and the like were abundantly used; but the noblest was a frieze with the representation of a fight of centaurs full of spirited life. Somewhat later (1550) P. Labenwolf cast the ornamental fountain in the court of the city hall at Nuremberg. (Illustration in Chapter X). From its basin rises a slender column, whose capital bears a boy with a pennon. A splendid work was then produced by the same artist in the memorial plate of the count Werner v. Zimmern in the church at Moskirch, who died in 1554.

While bronze work under the lead of P. Vischer rapidly and decidedly turned to the new style, sculpture in stone and also the popular wood carving continued until deep in the 16 th century in the forms of Gothic. The chief masters in this form of

art, J. Syrlin of Ulm, V. Stoss and A. Krafft remainef fixed in the path of the middle ages, even if the inlaid colored wooden ornaments (intarsias) on the famous choir stalls of Syrlin in the minster at Ulm indicated Italian influences. Nowhere here, as in bronze sculpture, can we indicate the thorough influence of a path breaking master. Likewise T. Riemenschneider of Würzburg remains in most of his works faithful to the Gothic style. First on the great tomb of bishop Lorenz v. Bibra (d. 1519) in the cathedral of Wurzburg does he make a tasteless a and unsuccessful attempt with Renaissance forms, but which indicates that he knew the new style only from hearsay. Another contemporary master, L. Hering from Eichstatt on the marble togb of bishop George v. Limburg (d. 1522) shows himself better acquainted with the forms of the Renaissance. We find the same master again in 1519 on the epitaph of Margaret v. Eltz and her son George in the Carmelite church of Boppard. On the tombs the new style generally appears most rapidly and everywhere establishes itself by its charm and splendor. Notable is the rare exception of the memorial carved in wood for count Henry v. Wurtemberg, who died in 1519, in the golden hall of the palace at Urach. The transition from Gothic to Renaissance is formed by the epitaph of Elisabeth v. Gutenstein and her c consort of 1520 in the monastery church at Oberwesel. The figures stand in niches with Gothic tracery in the arches, but which rest on little columns like Corinthian. The developed R Renaissance style then appears in the same church in an epitaph of 1523; yet freer and in most elegant treatment is a tomb stone of 1550. Similar is the great wall tomb of John v. Eltz and his wife in the Carmelite church at Boppard from 1548, whose architectural enclosure is in a spirited design and elegantly executed. A magnificent Renaissance monument of 1550 is then preserved by the church at Lorch on the Rhine in the tomb stone of the knight J. Hilchen Jr. who died in 1548. In the c cathedral at Treves is already the tomb of archbishop Richard v. Greifenklau (1527) and even more that of archbishop John v. Metzenhausen (1540) are executed more in Renaissance forms. In the cathedral at Mayence the new style begins with the tomb of cardinal Albert v. Brandenberg (1545).

The luxurious tomb ever assumes greater dimensions in this

time, and especially the princely families compete therein. The two principal forms of the tomb were employed with equal preference; the wall tomb enclosed by rich and bold architecture, which presented the erect forms of the deceased; and the detached tomb, that represented them lying on a richly adorned sarcophagus. Especially the choirs of churches were filled by such works, frequently having a very important effect as great collections of sculpture and decoration of the time. In the church at Wertheim the series begins with the epitaph of count George (d. 1530). It shows the simple forms of the early Renaissance, only with an enclosure of pilasters, but is covered by elegant ornaments. Above the arms that crown the whole with beautiful foliage, is expressed the veneration of classical antiquity in the head of Attilius Regulus. The second monument was erected to count Michael, executed by a master Christopher in 1543 according to the inscription, and is allied to the first in arrangement; but all appears here richer though dryer in expression. Instead of the pilasters are seen two half columns entirely lost in figures and foliage, and the arms are also enclosed by luxuriant ornament. More splendidly decorated is the tomb of count Michael III with his wife catherine v. Stolberg and her second husband, count Philip v. Eberstein, executed by John of Trarbach of Simmern (d. 1586). Two Corinthian columns with graceful ornaments on the lower part of the shafts form the enclosure. The pilasters of the three niches are entirely covered by arms, the frieze by elegant flower scrolls and animated figures. A great perforated addition on slender Corinthian columns crowns the substructure of this magnificent work, that is executed in limestone with rich use of gilding. On the contrary, extremely Barocco are the great epitaphs of count George v. Isenburg and his wife Barbara (d. 1600), as well as that of count Louis v. Stolberg and his wife Walburg v. Wied (d. 1578). Entirely painted and gilded, the last monument especially affords an instructive example of the luxuriant fantasies of the commencing Barocco. But the highest splendor is developed by the pompous tomb,that occupies the middle of the choir and is executed in marble like that last named. The forms of the deceased rest on a sarcophagus adorned by picturesque reliefs, above which extends a canopy

New York
The Day and Warheit

on 8 columns. Between the columns hang festoons of fruits supported by iron wires, that have become visible by the partial destruction of their coverings. The whole is of most luxuriant magnificence, but greatly injured.

The second series of such monuments is preserved in the choir of the monastery church at Pforzheim in the tombs of the margraves of Baden-Durlach. To illustrate the style of such works we give in Fig. 20 the tomb of margrave Carl (d. 1577) with h his two wives Cunigund (d. 1573) and Anna (d. 1586). However stiff are the figures, the enclosing architecture is well treated in elevation and the finely graduated sculptured decoration, in which a few Barocco elements are treated moderately a and truly artistically. Another series of magnificent tombs are those of the Wurtemberg princes in the choir of the monastery church at Tübingen. They are detached tombs with the form of the sarcophagus, but in several cases this has become the object of a rich architectural treatment. Thus especially the finest of these monuments is made entirely of white marble for Louis the Pious, the younger son of duke Christopher (d. 1593). Of similar arrangement and almost as rich is the great general monument, which after 1574 duke Louis v. Wurtemberg caused to be to his ancestors in the monastery church at Stuttgart (Fig. 21). There are 11 knightly figures in niches enclosed by rich and elegant architecture, which extends around the north side of the choir. The architecture and ornamental parts of this masterly work executed in sandstone are of high perfection. To this time also belongs the magnificent monument of the elector Maurice of Saxony, which is seen in the choir of the cathedral at Freiberg. It is a great sarcophagus of black marble adorned by statues and reliefs in white marble. Above it are 8 old men that support the covering on which kneels the alabaster figure of the deceased. But the work belongs to artists f from the Netherlands, who completed it in 1588 to 1594. The pompous marble architecture, that covers the entire walls of the choir is adorned by gilded bronze figures of Saxon princes and princesses, executed by Italians. The whole is so important, that even the jovial Hans v. Schweinichen allows it a notice in his diary. No less magnificent, but rather intended for independent sculpture is the tomb of emperor

Maximilian in the court church at Innsbruck, whose execution lasted from 1509 until in the seventies. The last great monument that falls in this epoch is the monument of emperor Louis in the Frauen church at Munich, completed in 1622. As an isolated and purely church work may be finally mentioned here the great sandstone tabernacle in the church at Weil city, executed by George Miler (Müller) from Stuttgart in 1611according to the inscription; a work of stately design and yet in tolerably moderate treatment of form, though the figures strongly are in the mannerism of the followers of Michelangelo.

Chapter III. The Renaissance in the Art Industries.

Even greater importance than in the formative arts was obtained by the new style in the broad domain of art industry, and one must indeed say that here the German Renaissance attained a fullness and power surpassing that of other lands. What belongs to the equipment of living rooms, in a narrow and broad sense to the costume, enjoyed in Germany such energetic cultivation, since here the sense for home comfort was especially developed, but from the love of life and magnificence of the time was carried to the greatest luxuriance. Each kind of technical skill in art had inherited from the middle ages a true tradition in manual skill, which was now first increased to full berfection by the influence of the Renaissance that the greatest mastersof art, Durer, Holbein and others did not scorn to create designs for the art industries, we have already seen. Thus the splendid world of form of the Renaissance was transferred to these circles. It certainly required here a longer time of transmission, for nothing adheres so tenaciously to inherited and ancient traditions than does manual work. Therefore in these domains the Gothic forms long acted with their tracery patterns and naturalistic foliage ornament. First after the middle of the 16 th century men also here turned to the new style, aroused by the path-breaking artists; but till the end of the epoch is always much mediaeval mingled therewith. Especially naturalism and fantasy also during this entire time deeply permeate the German masters, so that much Barocco and caprice flow into their creations. Likewise they in great part take a high position by diversity in design, skill in the work, true artistic sense in application and masterly perfection in the preparation od all materials. The history of German art handiwork in the Renaissance has not been written about, though it belongs to one of the most interesting problems of research. Within the scope of the present investigation I must limit myself to indications, that first only concern the development of the artistic forms.

They are in great part the minor arts in relief, which here come into consideration; but to prevent all misunderstanding, it must at once be stated, that the abstract nature dependent on the mere form, which modern esthetics claims for sculptured

work, as a fairy tale in this epoch as in the earlier great e eras of art. The charm of color belongs so substantially to t the phenomena of life, that also a living sculpture cau be dispensed with, neither in antiquity , in the middle ages,and the Renaissance, --- least in the German. Since German sculpture generally until in the 17 century participated in ornamentation by colors and gold, thus particularly all works of the minor arts and of the art industries bear the stamp of a rich bolychromy. We have to commence here first with woodwork. Since the middle ages in Germany it has been generally inrelief and had its development in the first line in the service of the church. Not merely the numerous carved wooden altars, but especially the choir stalls afforded rich opportunities for development. First with the Renaissance penetrated among us the inlaid work native in Italy (Intarsias), but was mostly subordinated to sculpture. Until deep in the 16 th century in all these works the Gothic tradition remains in force. Only after 1550 appears here also the Renaissance, but then is mixed with Barocco elements and not seldom in severe overloading. A magnificent example of this kind is given in Fig.22 from the monastery of Danzig. Here the architecture is almost entirely lost in fanciful sculpture, and so the choir stalls in the hospital church in Ulm (Fig. In Chap. IX) presents an example of noble decoration and moderate membering. Nearly allied are the noble choir stalls in the church S. Michael at Munich, that however is characterized by greater variety in the motives of the ornamentation. Yet more severe are the choir stalls in the chapter hall at Mayence, where the ornament is restricted to the feet of the fluted Ionic pilasters and the backs and arms of the seats. Magnificent choir stalls of the best time are also possessed by the monastery church at Wettingen in Switzerland (Fig. in Chap. VI).

With all energy is then this technics devoted to the furniture of the living rooms. First are the walls and ceilings of the rooms, that in a skilful way were covered by wooden paneling. For ceilings the middle ages had adhered to the simplest principles of construction, and the beams with their supports and the head bands were marked by free carved work. This custom obtained also during the epoch of the Renaissance, except that

the forms were partly borrowed from the antique. A beautiful example of this kind is presented by the vestibule in the city hall at Rothenburg on the Tauber (Fig.111), but the most splendid is the great vestibule of the city hall at Schweinfurt. Y Yet the antique style soon penetrates here, and the ceilings are now treated as beam ceilings but with Renaissance ornaments, as in an example from Cologne and seen in Fig. 112 in the next chapter, or which is preferred, it is adorned by rich coffers, that only serve the structural basis as a slight addition. By finer or bolder mouldings, by richer or simpler ornamentation, these ceilings are graduated in a characteristic way to the varied character of the room. Inexhaustible are then especially the different geometrical forms, from the simple square and the lozenge to the polygon and the star, that come into use and frequently into charming combinations. As a simple yet tasteful example serves that in Chapter V represented in Fig. 113, a ceiling from palace Ambras near Innsbruck, which by clear s subdivision, artistic membering and tasteful inlaid ornaments (intarsias) produces a harmonious impression. Together witt t this goes the treatment of the wall surfaces, where these are not covered by tapestries. A system of pilasters or half columns, indeed with projecting columns with broken entablature at prominent points, subdivides the walls and frequently combines not only with relief decoration, but also with colored inlaid ornaments. A simple example of this kind is given in Fig. 23 as a chamfer in the house at Altorf in Switzerland, where also the bedstead became an integral part of the architectural treatment of the room. The impression of increased magnificence is presented by the chamber from the old Seidenhof in Zurich represented in Chapter VI, now exhibited there in the museum of art industries. By beautiful intarsias is distinguished the room in the Hafner house at Rothenburg represented in Chapter X, a view of which is afforded by Fig. 24, that more accurately represents the character of the design. It is curved and entwined in a peculiar way, a direct imitation of foliage being avoided, and is recognized as Moorish, entering as a novel element into the world of form of the German Renaissance from the damascening of oriental weapons. Splendid intarsias combined with relief decorations are found in the paneling of

the ceiling in a hall in the fortress near Coburg. But the highest magnificence is reached by the treatment of the golder hall of the city hall of Augsburg (Fig. in Chap. IX), where the panels of the ceiling are filled by paintings. One of the most beautiful ceilings of the epoch, animated by relief ornaments and colored intarsias is in the upper hall of the palace at Landshut. No less rich are the similarly treated ceilings in the halls of the community house at Näfels. Several notable works of the same kind are in the patrician house now s serving as an industrial museum, the Ehingerhof at Ulm. Other examples of the kind are in certain citizens' houses at Nuremberg, Danzig, Lübeck, etc, but an unexampled exuberance, surpassing all others known, the carved winding stair with portal and paneling in the city hall at Bremen, as well as the no less luxurious carved work in the city hall at Lüneburg. A magnificent ceiling, fully animated by sculpture but entirely treated in gold and colors, is in the hall of the palace at Heiligenburg from 1584 (Fig. in Chap. VII). Several striking remains are seen in the national museum in Munich, namely the great c ceiling from tha castle at Dachau, and the precious little chamber from the former Fugger house at Donauwörth of 1546. The most beautiful paneling of the native German Renaissance was then produced from 1544 to 1562 by J. Kupper in the magnificent paneling of the chapter hall at the cathedral in Münster, a work that in its ornaments exhibits the noblest style of the early time in a particularly pure and splendid treatment (Fig. in Chap. XVII).

Besides these great show pieces, cabinet work produces all articles falling in its domain, which belonged to the furniture of the houses of the citizens and palaces of the time, in the richest and most varied manner. Where it is concerned, not merely the different native woods are employed, but they use the costly materials brought by overseas' commerce, namely ebony, ivory, mother of pearl and tortoise shell, lapis lazuli and other rare stones were employed for ornament, and lend to the works of that time the rich splendor of color and a developed polychromy. Most simply treated as a rule are the great wardrobes for clothing, chests for linen, sideboards and cupboards. While in the middle ages the construction is emphasized

in these articles as everywhere, and satisfies itself with a carved surface ornament, whether blind tracery of plant forms, the Renaissance executes in the north its wardrobes and chests as complete little architectural works, that are enclosed by pilasters and columns, even being furnished with forms of portals. Where this occurs in a moderate way, there often result excellent creations; thus the still nobly treated cabinet, animated by Doric half columns and an ornamental niche, which Ortwein gives in the first Part of his collection, while the cabinet contained in the second Part from 1541 (Fig. 25) exhibits the plain mediaeval elevation if this earlier mode, which does not make its decoration independent of its construction, is an extremely beautiful cabinet from Ulm in possession of upper b building councillor v. Egle in Stuttgart. Although it bears the date of 1569, it has Gothic tracery in the framework enclosing the panels, which in the finest execution shows a complete understanding of mediaeval forms. Likewise the open gallery terminated by battlements that crowns the elevation, is still Gothic. On the contrary the inlaid ornaments, the volutes and flowers, which cover all surfaces are in the style of the Renaissance already tending to Barocco, and clearly exhibit the influence of the Italian intarsias. But most German cabinets proceed to the complete icitation of the stone columnar construction, and thus under the rule of the dry sense of the time strive for too bold prominence of the details, so that the members frequently have a rankness not in proportion to the whole. Also it is not to be denied, that in the general principle of the treatment, regard to the conditions of the m materials is often neglected and wood is forced into an imitation of stone architecture, that technically cannot be defended. At most these works vary from the structurally correct, w when in opening the cabinet its entire columnar architecture is moved, and even certain members separate into two halves. But indeed these works by the skill and solidity of the construction afford splendid evidence, and the style as well as the separate members, mouldings and ornaments are suited to t the wooden style and evodence artistic insight. Not merely in most public collections, but also frequently in private possession is found a multitude of such works. Both examples given

here in Figs. 26 and 27from the Austrian museum at Vienna belong to the more elegant and thus more moderate works of this kind. In one the members are accented by hermes and caryatids, while in the other these then favorite figures are utilized as supports of the upper part, and on the contrary the division of the lower main portion is made by Ionic columns with elegantly adorned shafts. The remaining surfaces in both cases almost exclusively consist of flower scrolls, with which are mingled on one cabinet fanciful figures and masks.

Similar remarks apply to the chests, that were a no less favorite object of house furniture . They likewise in the early time receive a chiefly flat decoration by ornaments and a figure or plant sort. One of the most beautiful examples of this form is possessed by baron Richard v. Reischach in Stuttgart. However there soon penetrates here the intarsias from Italy, until finally also the chests with a system of architectural members acquire the character of little buildings. A characteristic example of this later kind is on Pl. 248 of Engelhorn's Musterornamenten (model ornaments). --- As for chairs and seats, they first retain the mediaeval construction and forms, but s soon are richly carved on legs and backs, often being original with foliage and figures. On the more comfortable armchairs the upholsterer soon appears with his upholstery and cushions.

A higher course is taken by the art cabinet work, where it is the object to create show articles, and just this domain w was cultivated with the greatest preference and with true virtuosity. So we still possess certain bedsteads of that time in which magnificence of appearance competes with taste in execution. One very beautiful is now in the national museum at Munich, that of the wife Susanna of the palgrave Otto Henry of t the Palatinate, from the castle of Ansbach, entirely made of ebony and with ends carved in Barocco forms, and covered by costly ornaments in ivory, and to avoid monotony with these alternate black ornaments on a white ground of ivory. Another bedstead in the golden hall of the palace at Urach has elegantly inlaid work, namely on the canopy. A graceful design for a bedstead is given in our Fig. 28 from the treasures of old drawings in the museum at Basle. Here still prevails the gay spirit of the early Renaissance as Holbein expressed it; namely the four posts that bear the canopy are tastefully formed

as graceful candelabra columns..

Particular preference had the time for the so-called art cabinets, that are placed on magnificent tables with their numerour and partly mysteriously concealed drawers for the preservation of all kinds of precious articles and rarities, frequently also as writing desks and expressly designated as such, by the utmost conceivable use of splendid materials and workmanship, even winning high value. While in Italy men overlaid them with costly stones, mosaics in hard stones and mother of pearl, sometimes adding to these miniature paintings, they mostly employed in Gergany inlaid ivories, and alternated with these all sorts of ornaments in wrought silver partly gilded. The general form of these cabinets has an upper part in the form of a little show building like a palace, richly divided in several stories by decorated cloumns, caryatids and atlantes in the form of hermes on ornamented pedestals, between these being statuettes and reliefs in rich frames, the whole crowned by open balustrades at whose angles rise pedestals with statuettes. The central part is often recessed, but always has a magnificent portal, above which it is furnished with an open loggia on columns. In the national museum at Munich are seen several beautiful works of this kind with inlaid wood mosaics in varied treatment. One of the richest is entirely made of ebony with ornamental gold border, but which in great part has been replaced by a later and dryer one in Rococo forms. In the different surfaces are inlaid enamel ornaments on silver plates, incomparable in refinement of style and splendor of colors. Parrots and other birds as well as fanciful beings of all kinds move in flower scrolls of luxurious magical colors. The cabinet was made by C. Angermaier of Weilheim in 1590 to 1601, and the enamel work was executed by the goldsmith D. Attenstätter. Another ivory cabinet there is decorated on the surfaces of the principal members entirely with lapis lazuli.Augsburg was the place most famous for such magnificent cabinet work. One sees already on thise examples how the art cabinet maker, the carver of figures, the gem cutter and the goldsmith were engaged thereon.

Several admirable works of this kind are in the museum of art industries at Berlin. Thus a smaller cabinet in ebony, on whose

black ground are placed panels of lapis lazuliwith ornaments of gilded silver. Also several distinguished works of this kind are possessed by this collection, the finest is the so-called Pomeranian art cabinet, that in itself represents a combination of all the different technics of the time. Executed at the order of the duke Philip II of Pomerania in Augsburg and completed in 1616, it consists substantially of ebony, that however given an impression of greater magnifimence by numerous gems as well as figures and reliefs in wrought silver, engravings in silver with ornaments in brightly colored enamel. In the interior are placed paintings of all kinds, but the sliding drawers are filled with the most varied silver apparatus for house use, with mathematical instruments and the like. To the finest belongs a playing board with ornaments engraved on silver, all spirited in design and execution. The whole is a wonder of mechanical skill and artistic perfection, and was executed under the direction of the patrician P. Hainhofer by the famous art cabinet maker U. Paumgartner with the aid of a great number of other artists. The old description names no less than 24 of these.

Similar works, although none of such magnificence, are also seen elsewhere in public collections. Thus in the historical museum at Dresden is a cabinet of ebony vere richly adorned by silvergilt flat reliefs of animals in gleaming colors; two others made by H. Schieferstein in Dresden toward the end of the 16 th century, with noble inlaid ivory figures and ornaments in a well calculated alternation, partly white on black and partly black on white grounds. Then a casket for ornaments executed about the same time by Kellerthaler in Dresden, likewise in shoning ebony with partly gilded silver ornaments. There belongs also the working table of the electress Anna made in 1548 in Nuremberg, extremely ingenious with many partly concealed drawers, that in a compact manner contain all implements used for the care of the body as well as for earnest and gay work of the time. Even a tuning key is not forgotten. One further sees there one of the most beautiful draught boards of the time, the borders of open gold work with gems, the squares in silver and alternately gilded, inlaid with elegent niellos, the men with ornamental portraits of princely persons with finely chis-

chiseled edges. No less valuable in the national museum is a costly chessboard of ivory inlaid with mother of pearl and metal ornaments, on the border are hunting and battle scenes as well as groups of weapons in excellent drawing. With this are chessmen with princely portraits in the most ornate work. Likewise the quiver of the duke William IV in the same collection, of walnut wood with inlaid ornaments in ivory is to be mentioned. Ti give an idea of the effect of these magnificent works, we add in Fig. 29 the representation of a casket for ornaments in ebony with decorations and figure ornaments of silver and gold, in the collection of baron A. v. Rothschild in Vienna. To these artistic works are added ivory carvings and the art of the goldsmiths, both of which already came into use in a lavish way on them, but likewise occur independently. Particularly the activity of the goldsmith was required by that time to an extent that scarcely any other epoch ever knew. First with the pleasure-seeking time required an extremely abundant equipment of drinking vessels of all kinds. The greatest artists, Holbein and Dürer, did not disdain to make designs for such vessels. We found that with Dürer these were divided between Renaissance and Gothic, while Holbein decidedly embraced the new style (Figs. 6 to 8) Also among the numerous sketches for the goldsmiths in the Basle museum, an example of which is given in Fig. 30, are found many that are very near the conception of the great master. The clear beauty of form, the complete satisfaction of tectonic suitability in Holbein's drawings could indeed have shown the right way to the German goldsmiths. But too strong was the tendency to the eccentric, of the fantastic and the affected, to strongly ruled again the naturalism inherited from late Gothic, and so the masters of that time excel in the most wonderful inventions. In the form of fountains and tripods, castles, ships and the like, such as the middle ages had already loved, also especially as ladies in expanded hoop skirts, were these vessels in shapes. The goblet with which H. v. Schweinichen had such misfortune at Fugger's banquet, was in the form of a ship, but was indeed made in Venetian glass. Further men especially liked great shells, particularly the nautilus with its gleam like mother of pearl, which was set in an ornamental holder on a rich foot a

and was furnished with handles. But frequently these vessels, whether cups, goblets, pitchers and mugs with and without covers, in tin and copper or even executed in noble metals, by excellent general form, finely membered mouldings and suitable ornament are model proofs of the free artistic sense, which existed in the creations of the art industry of the time. Foot, body and cover were formed separately and often in well-weighed proportions; the foot was either tall and developed in free rhythm by sharply marked members in relief, or was shorter and simpler, yet no less strongly profiled (Figs. 31, 33, 34). The b body either rose straight in form of a beaker, only decorated by sculptures or was swelled or angular, with many surfaces b bent in or out, the whole being again decorated by wrought or engraved ornaments, by niellos, colored enamels and even by g gems. The cover is mostly flat but is decorated by free ornament and crowned by a graceful knob ending in flower form or even by a little figure. Besides the goblets are the drinking mugs or "seidels" with hinged covers that were no less favorites (Fig. 32), with broad base and usually diminished upward, though also rising vertically, likewise mostly decorated by r richly wrought ornaments. Immeasurable is then the decoration with which all these vessels were finished. The entire realm of mythology and allegory was placed under contribution, and to this was added still more luxuriant plant ornament. But the plant ornament always falls into mere naturalism, where indeed the virtuosity of the artist shows himself worthy of astonishment in the most subtle use of the noble metals. But not merely in his modeling and chasing with spirited engraving consists the decoration in these works, but they receive by rich use of the varied enamels the highest color effect, to w which finally the fire of various gems is added. One of the most splendid among the remaining works is the famous table ornament by W. Jamnitzer (1508 - 1585), formerly in the possession of Mr. Merkel in Nuremberg and recently sold to baron Rothschild in Frankfort (Fig. 35). From the naturistically treated base of rock, covered by grass, herbs and flowers, among which are noticed tortoises, lizards, snails and ornamental insects of all sorts, rises the form of mother earth as a caryatid, w with a vase on her head containing the most ornamental flowers

and plants. Above extends a widely spreading bowl supported by genii and likewise crowned with varied flowers, with serpents and lizards. Finally from the middle rises an elegant vase with a bouquet of lilies , bell flowers and other plants, that are executed with wonderful grace. By these works is found to be justified what Neudörffer says of Wenzel and his brother Albert; "They work in both silver and gold, have a great understanding of perspective and tracery, cut both arms and seals in silver, stone and iron, burn the finest colors on glass, and have brought the etching of silver to the highest point. But what they cast in silver, little animals, worms, plants and f garlands of flowers, and also ornament the silver vessels therewith, as never previously heard of". One must indeed find by a stricter art principle much in these works too naturalistic; yet in them is more artistic understanding of a freer swing of imagination, than we have so far attained with our strictly tectonic creations.

Models must be termed many designs of the Nuremberg goldsmith and copper engraver P. Vlynd or Flint, who produced a number of beakers and other vessels in the punched style, of which Fig. 36 brings an example. The noble outline, the living rhythmic movement of the membering, the beautiful proportions of the different parts, all are merits, that are generally common to these vessels. In the ornamentation play a great part the frequently curved bands, that are imitated from hammered metal; the intervals are filled by flowers and fruits, masks, angels' heads and fanciful forms in the richest style of our late Renaissance. But all other goldsmiths of the time were excelled by A. Eisenhoidt of Warburg, but recently brought to light from oblivion, who completed his training in Rome, and there attained to that high mastery especially in figures, which impresses on all his works the stamp of free art creations. About 1588 he executed for Caspar v. Fürstenberg, the brother of the prince bishop of Paderborn those magnificent works in silver, that are now found in the possession of the family in the castle at Herdringen near Arnsberg. (Galvanoplastic imitations are in the museum of art industry at Berlin). There are the magnificent silver book cover for the Cologne missal and a Roman pontifical, a great chalice, a nobly executed and richly adorned crucifix, as well as a kettle for holy water and s

sprinkler (Fig. 37), which in beauty of treatment, richness and nobility of the figure and other ornamental accessories, tasteful application od gilding, pearls and precious stones, must be counted with the noblest undertakings of German art industry. The ornamentation with its foliage, scrolls and flowers, masks and manifold fanciful beings, cartouches and other figures in the style of our late Renaissance; the Barocco is moderately employed, and on the contrary are added in au astonishing manner even Gothic elements with fine understanding of the forms. The technical work exhibits the highest mastery. For magnificent bookbindinms is the art of the goldsmith frequently devoted; thus on the family book of baron v. Tucher in Nuremberg (Fig. 38), whose wooden cover is covered by black velvet with silver clasps, corners and a splendid centrepiece surrounded by 6 winged angels' heads. This central piece with the crucifixion as well as the corners with figures of the virtues are bordered by perforated ornaments of just such tasteful design as masterly execution.

But the activity of the goldsmith extended still farther over all domains of ornamentation, indeed not merely decorative objects in a narrow sense, but rather all clothing became the object of magnificent treatment. Not only the rings, chains and girdles, bracelets and brooches afforded opportunity for artistic treatment, but also coats, cloaks, caps and hats were often richly decorated by ornaments, for the design of which even m masters like Holbein did not disdain to employ head and hands. Beautiful examples are possessed by the national museum in Munich, particularly of those ornamental objects that came from the tombs of the princes of Pfalz-Oeuburg at Lauingen. These are golden necklaces with rich pendants, buttons with enameled ornaments, little bracelets, needles anf rings, trimmings for clothing and brooches, all in fine openwork with noble enamels. Further women's girdles and silver and gold filigree, with rings interlaced in each other in a masterly way, with medallions as pendants, all with rich enamels. Finally ornaments for men, particularly silver chains and daggers with beautifully chased sheaths. One of the richest collections of show objects of this kind is found in the royal treasury of the palace in Munich. No less noteworthy is the painted inventory of these precious

objects, executed by the hand of H. Mülich and now in the possession of Hefner-Alteneck, already of great value since many of the show pieces represented long since disappeared. The articles are executed on parchment with opajue colors and gold in a masterly way. To these belong in the same possession a series of designs of that Munich master for goblets and ornaments of all kinds. Mülich is therein the proper successor of H. Holbein; his works are characterized by spirited outlines, elegant elevations and the fine use of figure accessories.

To give some views of the richness and taste of such ornamental objects, we combine in Fig. 39 various examples of model works of this kind. The top middle piece is a brooch frsm the museum at Kassel, its enamel being adorned by two rubies and two emeralds, S. George slaying the dragon in the middle. Beside this are two rosettes from the same collection, also enameled and with a ruby and an emerald at the middle. Beneath is a golden chain of graceful work, richly adorned by enamel, rubies and pearls. Augsburg work of the 16 th century in the possession of the prince of Fugger-Babenhausen. The pendant is d decorated by pearls and rubies and exhibits a cupid. The central piece in the illustration is an archer's jewel in the possession of the city of Leipzig from the 17 th century, of enameled gold adorned by pearls and table diamond. At the right is seen an archer aiming at a target, whose centre is formed by a gem, in the middle being a lady in a dress with hoop presenting a garland and a disk shaped collar. Finally the two magnificent pendants, that on the left containing a horse attacked by a l lion, and on the right a centaur, in the possession of prince Carl of Prussia, are again works of gold with enamel most richly decorated by pearls and gems. In Fig. 40 then are two crosses of gold and enamel, one with an enamel representation of the crucifixion, the other adorned by pearls and precious stones, both in the possession of Mr. F. Pulaski in Pesth. Fig. 41 brings two silver girdles for women, that are again distinguished by the beauty of the work. Finally Fig. 42 is a design by H. Collaert for a jewel in the form of a cross, where the ornaments are either intended for niello or enamel, as more usual in the period.

Further also on the weapons of the time, that besides the

drinking vessels in Germany formed the most prominent objects of favor, the artistic finish with carved ivories and inlaid ornaments are truly wonderful. Precious examples are seen in the Ambras collection at Vienna, some are in the national museum at Munich, but are in greater abundance and selection in the historical museum at Dresden. Already the rich diversity of forms proves the preference for these objects. Besides the knight's sword and the mighty two-handed weapon there came soon the graceful rapier; then the dagger, that particularly afforded opportunity for rich treatment. For the hilt and the sheath of such a weapon, that in the first line were carried for show, was employed every kind of artistic treatment and every costly material, mostly in a highly tasteful manner. But also the more common weapons for attack, the spears of varied forms, mostly with broad knife-shaped points, the pikes and halberds, finally the battle hammer, mace and axe were artistically decorated. At least the surfaces of the steel were covered by damascened or etched ornaments, that often belong to the most beautiful shown by the surface decoration of the time. (Fig. 43). The same is the case for hand weapons for shooting, from the heavy bombard and musket to the more portable pistol and hunting carbine. Here to the free ornamentation of the tube corresponds a no less rich treatment of the barrel and the butt, that are especially adorned by inlaid work, skilfully carved ivory figures, or by gold and silver ornaments. Thus these weapons afford a survey of what the most diverse art industries of the time could undertake.

To this is added the not less splendid work of the armorer, that show armors are still preserved in public collections exhibit to us as the activity in this domain in truly inconceivable variety. contrary to the simplicity of mediaeval armor, here becomes manifest what a transformation came through the Renaissance in the treatment of these articles. The armor now first became the object of artistic work. Men competed in new inventions, to give the metal the highest splendor of appearance. Important was particularly the discovery of etching on metal at the beginning of the 16 th century in Nuremberg, then the inlaid work by which gold or silver was inserted as flat ornaments. With these expedients to which were added engraving

and gilding with the spinning, boring and cutting of metal, the armor and especially pieces made for mere show, under the influence of the Renaissance often bacame true wonderworks of artistic perfection. The ornaments, whether they bordered the separate pieces in narrow bands or freely spread over the entire surface, might be inlaid in flat design or raised in skilful work, are frequently the model of beauty. (Figs. 44, 45). The entire ornamental domain of the Renaissance found its application here; acanthus and other flower scrolls, mixed with masks, fanciful forms, serpents, birds, insects and other beings, then again groups of weapons arranged as tropcies, but also historical compositions, battle scenes, mythological views in rich alternation often elevate these works to the rank of art creations. About sance 1550 was mixed therewith the later ornament of the Barocco scroll, cartouche and volute, which in their dry manner indeed led to ugly overloading, and at last supplanted that finer ornamentation. Very noble is a number of show armors in the Ambras collection at Vienna and in the historical museum at Dresden, here especially the armor of the elector Christian I made by D. Colmann in Augsburg. In the national museum at Munich is noteworthy the armor of the archbishop of Salzburg, W. Dietrich v- Raitenau (d. 1617). From the sunken and grained g ground rise the ornaments, figures, parts of weapons in gold and silver, but all are wrought flat in a specially effective kind of inlay. To the most beautiful of the entire time also belongs the shield in Kensington museum in London, executed in 1552 by G. Sigmann in Augsburg. It contains in skilful raised work at the middle a head of Medusa, around which are scenes from a Roman victory with sacrifices and the like in a perfectly free style, moderate and clear in the ornamentation. Such works were formerly attributed without question to B. Cellini or other Italians; we now know that the best German masters f fully equaled the most famous Itailians in this field, and for example that J. Sensenhofer of Innsbruck was called by Francis I to the French court to make armors for the king and the great men of France. Likewise the designs for armor, probably the w work of H. Mülich (Figs. 44, 45), that Hefner-alteneck found in the cabinet of copper engravings at Munich, mostly bear the emblems of Francis I and Henry II, thus affording new evidence

of the esteem possessed by the German armorers in foreign lands.

With these magnificent works may be placed the more modest products of the iron smith and locksmith, which were likewise of the highest technical perfection and thoughtful design. The equipment of the house and its surroundings first comes in consideration here. The locks and hinges for doors (Fig. 49) as well as door knockers generally have their surfaces adorned by engraved and etched ornaments, sometimes even by gilding and inlaid work. Sometimes a fanciful playwith little figures predominates in these ornaments; but frequently a stylish beauty is attained by simple linear patterns as in Fig.47. How splendid the house doors are made by such rich hinges and by the artistic treatment of locks, hasps and bands, how strength and richness are combined in their general appearance, we give an exapple of it is Chapter X on the door of the Peller house in Nuregberg. Iron work in the middle ages and even during the supremacy of Gothic mostly escaped the despotism of the architectural form and shaped its products in free ornamentation. However it did not remain entirely free from the sportive tracery, and for plant ornament bore the stamp of late Gothic naturalism. But dry strength and manual skill is peculiar to all these creations. The Renaissance now developed the activity of the blacksmith to freer artistic heights. First where surfaces were to be decorated, this was done with all the charm of the ornamentation of this style. But especially shone the invention of art of the master in constructing wrought iron gratings made especially common on portals and windows, very usual on the window over a house door, in garden passages, of enclosures of fountains, finally in churches to enclose the chapels of the choir, or were even required to surround the font. In these works the smith's art created true masterpieces of beauty and magnificence.

Their principle consists in this, to connect together round rods in manifold interlacings and intersections so that the whole should form a firm combination. This is not merely produced by clasps placed on the intersections, but more commonly by passing the bars through each other, when at the crossings a curved eye is welded on one bar, through which the other rod is passed. This technics was earlier employed only on rectang-

rectangular bars and exclasively on straight line crossings, is a real proof of the patience of the executing master, since the connected work must each time be placed in the fire and made white hot. But just in working and overcoming such difficulties, our old mechancis sought their pride, and in spite of all destructions an immense wealth of masterworks in these technics is to be found everywhere in German lands. The structural points of view always form the basis and are always so cared forl that the works seek their equals in strength and solidity. But besides there prevails an amazing wealth of invention, which makes itself known in the most varied forms of the lines. The rods are drawn out in spiral turns like scroll work, and little edges like twigs project from them, that form as many crossings, not merely to enrich the impression, but also to increase the strength. Thus in the beautiful door grille given in Fig. 48 from the city hall in Danzig. Then is generally used the bar so that like a letter flourishes in recurrent form at crosses and intersections, frequently characterizing the middle of a grille by such calligraphic lines. The crossing of the separate freely projecting members is always composed of splendid flowers, where the nucleus always consists of a scrolled iron wire, around which are grouped little scrolls in graceful play. Besides the subordinate ends are often free leaves, serrate like ivy and grape leaves, or in simpler lancet form. But finally the fancy of the time also demands its rights, and exerts this so that odd whims, heads of men or animals and wonderful figures of all kinds grow out of the scrolls. These additions of figures then receive even more marked characteristics by bold curvatures, and finally the entire series is covered by colors, ot at least is painted black, but the flowers, leaves and other accessories are gilded. We give as an example a beautiful but still a tolerably simple grille from the Aulendorf in Wurtemberg (Fig. 49), and then in Chapter X a splendid one from the city hall in Nuremberg.

Of the numerous examples still preserved, I first of all mention the beautiful grille that encloses grilles that enclose all the chapels of the cathedral at Freising. An entirety of incomparable magnificence. The noble chapel grilles of the Frauen church at Munich have recently fallen a sacrifice to the

117 vandalism of modern restoration. Striking is also the grille that surrounds the tomb of Charles IV in the cathedral at Prague. Another of 1599 encloses the double altar in the church
118 at S. Wolfgang in upper Austria. Rich grilles of this kind are further before the chapels of the cathedral at Constance, likewise at the western choir of the cathedral at Augsburg and several choir chapels there, here even with the late dates of 1691 to 1709. Still later are the magnificent iron grilles, t that enclose the choir and the tabernacle in the minster at Ulm, made in 1713 and 1737 by J. V. Bunz. They are a remarkable proof of the strong tendency with which the art works frequently adhered to old traditions. A splendid example is the show grille that surrounds the Augustus fountain at Augsburg. But also for proper enclosures of wells in a narrower sense was employed wrought iron, while the curb of the well was enclosed by a stone parapet, over this being placed an iron frame for suspending the pulleys for the buckets, but this frame was then enclosed by rich iron work. A relatively simpler triangular f form of 1564, formerly at Neunkirchen in lower Austria, is now at castle Stixenstein; a much richer one of 1626 is at Bruck on the Mur, and also many others in Austria and Steiermark. T The numerous gratings on the windows and doors of private houses would lead too far here. For example excellent window gratings are on the later wings of the city hall at Würzburg.

Similar works were then preferably employed on the signs of inns, guild halls or workshops of the various mechanics. The bar on which was hung the sign is covered by interlaced scrolls,
119 which fill the triangle between the iron supports. The following illustration (Fig. 50) is taken from the sign of a blacksmith's shop in Ravensburg. Similar ones are seen in Rothenburg on the Tauber and other places. To this further belong the iron supports, on which rest the fantastic gargoyles of the Renaissance time made of copper or wrought iron plates. An excellent example from the assembly house at Graz, another from the old castle at Stuttgart are illustrated in the reports of the Central Commission. Others are still seen in many places on old castles and peasants' houses. There sometimes occur richly decorated supports or cases for house bells, that are usually placed outside over the house door. Examples of this kind are in

Ischl, Hallstadt, Steier, etc. But also the art of the smith has also furnished the interiors and exteriors of houses with these striking creations, and has contributed substantially by them to the gay character if Renaissance buildings. I recall only the chandeliers and candlesticks of many kinds (Fig.51), the bedsteads, weathercocks (examples in Chapter XVII from Hameln) and crosses, finally the graceful little caskets, whose surfaces rise finely by etched ornaments on a dark grained ground, or one entirely sprinkled with bright points . To give a view of the rich Variety and noble taste, that prevails in these works, we give in Figs. 52 and 53 two examples, the first of which is filled by the foliage peculiar to the German Renaissance, with softly curved leaf and scroll work, whereby in an animated way the effect of the middle panel is heightened by the smaller and more graceful scrolls of the enclosure. The second example is from the national museum in Munich, and on the contrary shows the use of Moorish ornament, which in bold and wide bands effects the principal divisions of the surfaces, while smaller scrolls in the same style fill the surfaces. In other cases also figure and fanciful ideas are used in the ornamentation. The same refined style feeling in the filling of the spaces and the membering gives these works the stamp of artistic perfection.

With all this the different directions of the metal work of this time are not yet exhausted. From the smallest to the largest articles of life each object is ennobled by art, and even the most modest material acquires increased value by the treatment. That just in Germany by preference the table vessels were made of a noble metal, or at least of copper and especially liked when of tin, we have previously seen. Already Luther complains of the extravagance of the Germans witt such vessels. In the further course of the century the sideboards loaded with costly vessels form a contrast by ambition. Great plates, dishes and bowls , trays and basins as well as sauce dishes and c cooling vessels vary in the most manifold forms and are covered by raised or flat engraved ornaments and representations of f figures in classical style. Likewise spoons and knives, as well as the forks slowly coming into use, were favorite objects for the rich inventive work of the gold and silver smith. Interesting

examples are in the national museum at Munich and in other collections. Particularly ornamental are the still numerously preserved vessels of pewter, where the artistic work ennobles the material, while it animates the surfaces by handsome ornaments, but preferably by little medallions with representations of f figures. Finely conventionalized are especially the pewter plates, that are found in most collections of antiques and also are yet in great number in private possession. Several beautiful examples of varied treatment are fourd in art industry. Here a great part is played by oriental ornament with frequently interlaced bands; for the surface decoration is then added much leaf and scroll work, or representations of figures, medallions and portraits of emperors and the like are employed. Everywhere is enjoyed the power of the gift of invention and the spirited art, as the given space is filled and artistically animated.

Here further belongs the clocks, that were chiefly made in Augsburg and Nuremberg. Here the intention of the master there found opportunity to treat the work with all sorts of artistic arrangements and a droll play of figures, that besides the hour of the day, show the year, the month and the course of the stars, but laso accent it by the entire artistic arrangement and ornamentation. The general form of these works is usually quite architectural, so that on a small scale some building with columns and entablature is imitated. Most favored are then imitations of domical structures, that everywhere make themselves felt as the highest architectural ideal of this time. Some examples are seen in the national museum at Munich, but especially instructive is the entire series of such clocks in the historical museum at Dresden. A great astronomical clock made in 1568 after the sketches of August I, exhibits a sjuare structure in two stories with doubled colonnades, Doric below and C Corinthian above, and crowned by a domical top, the whole gilded, alternating silver and silvergilt little figures and reliefs, adorned anf enameled ornaments on the borders, the pedestals and other suitable places. Several smaller clocks are likewise treated as elegant domed buildings. On the contrary the clock made in 1591 by P. Schuster of Nuremberg shows a slender spire still in Gothic form, that is constructed in a very ori-

original way and is ornamented by Renaissance details. An elegant work of this kind is the bronze clock represented in Fig. 54 in the possession of Mr. Kaulla at Oberdischungen near Ulm, a work of the middle of the 17 th century executed by B. Fürstenfelder at Munich. The elevation is especially ornamental, and acquires spirited animation by the freely wrought scrolls and little figures, that inclose the nucleus. In the surface decoration effectively alternate engraved, perforated and raised ornaments.

Immeasurable is still the wealth of works in bronze and brass, that were produced for the most varied purposes of life, and especially also for church requirements. Nearly all important Houses of God in Germany possess a rich number of those magnificent chandeliers, which with their beautifully carved arms and the characteristic membering and animation of the separate parts produce a splendid impression. To these are frequently added wall lights, treated after the same artistic principle. Even in the little unpretentious churches are often found valuable works of this kind. Rarer are the candlesticks, which refer rather to Italian models, still the beautiful and nobly f formed ones of S. Michael's church in Munich (Fig. 55) may be emphasized, probably executed after designs by P. de Witte. Magnificent brass grilles in church S. Maria at Lübeck.

How this magnificent equipment was extended to all domains of life, among other things is shown by the fact, that even the bridles of horses were treated in an artistic manner. In Seuter s "Bisbuch"(Augsburg 1584) are found no less than 200 illustrations, an example of which is given in Fig. 56 to show how elegantly even such things were usually ornamented by raised and engraved ornaments.

Meanwhile nothing presents a clearer idea of the great artistic needs of that time, than the fact, that even the rude field muskets become objects of ornamental treatment and careful development. Even masters like A- Dürer here allowed themselves to devote earnest studies to this domain, and to devise not m merely the most suitable construction, but also the most elegant shape and decoration. From many examples still preserved I emphasize only the series of beautiful musket bands, that is exhibited before the arsenal in Augsburg and not merely mer-

marked as to their mouldings, but are also distinguished by b beautiful ornaments and suitable decoration by figures. What can be more suggestive for example, than if the muzzle of such a musket is characterized by the open jaws of a lion!

To the most important art industries of the time now belongs also that of pottery. Yet Germany here by far does not take a high position, such as Italy maintains by its majolicas and F France by its faiences. Men were rather satisfied to continue in the path followed in the middle ages, and to stop with merely the manufacture of stoneware and the so-called semi-majolica. But in the development of the general form and in the ornamentation the Renaissance after the middle of the 16 th century also wins here a determining influence. While the better vessels were chiefly made of metal, the ordinary vessels in life received their shape from the potter. These vessels are either light gray or yellowish, light brown, leather colored, partly or wholly glazed, or finally have light blue grounds and dark blue designs with transparent glaze. The latter are perfectly made in relief with bold and sharp profiles and stamped ornaments, that mostly combine figures and plants. These simple vessels, pitchers, mugs and beakers, belong to the most stylish creations of the time. Suitable in general form, energetic in profile, sparing and moderate in the distribution of the ornaments, they are true models of a thoughtful shaping of vessels (Figs. 57 to 61). The chief places of manufacture in Germany were found on the lower Rhine, particularly at Siegburg, Raeren and Frechen near Cologne, at Delft in the Netherlands, then in Nuremberg, Creussen near Bayreuth, Strehla in Saxony, Mansfeld, Regensburg and Augsburg. Figs. 58 and 59 give examples of the Siegburg m mugs with handles and spout, that are tastefully decorated on all parts, and are no less attractive by the characteristic elevation and finely membered general form. The happy alternation of purely geometrical, linear ornaments, lozenges and the rippling scrolls, flowers and representations of free figures appear here especially pleasing. On the faiance mugs probably m made in Nuremberg appears a different principle of treatment; the general form is simpler, less richly membered, but often entirely covered by ornaments, masks and cartouches as in Fig. 60. In other cases as in the mug with handle given in Fig. 61 ("soldier's mug"), the droll fancy of the time covers the work

by a half human form. The so-called "bearded man" (graybeard) i. e. the representation of a bearden head on half this mug also more frequently occurs on Rhenish mugs.

Still greater importance was acquired by pottery however by the direct equipment of buildings by the manufacture of tiles with colored glaze, that were employed for covering floors and also in part for walls, but first of all for constructing stoves. All this indeed previously occurred in the middle ages, but the Renaissance also introduced here brought into use a r richer series of forms and increased freedom. Glazed tile stoves in Germany and German Switzerland substantially belong to the equipment of living rooms, for which they serve as pleasing ornaments by their brighter colors. The stove consists of a wider base, that rests on feet mostly formed in relief, from which rises a narrower superstructure (Fig. 62). The entire elevation is treated architecturally with strong base and cornice mouldings, on which come into use the rich forms of the antique with egg mouldings, cymatium and the like. Hermes and caryatids as well as pilasters accent the vertical divisions, and the separate panels are formed as arched niches, that are decorated by fikure reliefs. Finally an artistic open addition of combined ornaments and figures crowns the whole. Most works of this kind are coated with a beautiful green glaze, others with a l less satisfactory black glaze. An example in which the architectural form is still simple and strong, the decoration appears moderately subordinated to the main lines, is presented in Fig. 62 by the stove from Kisslegg in Wurtemberg. Other excellent examples are partly completely preserved and in part consist of separate tiles, are afforded by the Germanic museum at Nuremberg. Some are also in the national museum at Munich. A beautiful example, according to an inscription made by G. Vesst a potter in Creussen, who lived about 1600, is in the Heubeck h house at Nuremberg. The greater magnificence has a stove in t the fortress at Coburg. Several beautiful stoves with green g glaze, but with blue ornamental pieces inserted on white ground are seen in the Trausnitz near Landshut. Of the highest magnificence are however the great black glazed stoves in the four corner rooms of the city hall in Augsburg. As our illustration shows, here all is permeated by the fantastic forms of the beginning Barocco style, so that the additions in relief overload

the architecture. Most perceptible are the figures resting on their stomachs, which as feet support the whole. Also on the elevation the architectural members are too closely imitated from stone construction, while as a rule the earlier stoves were distinguished by this, that they understood well how to adapt the architectural form to the conditions of the materials.

On the other hand there prevails in the most of these works a sound tectonic sense of a really artistic treatment. Already the alternation of strictly structural members with plant or mixed ornament and the independent figure scenes has great charm. Of the treatment of the ornament a frieze from a stove in the Germanic museum in Nuremberg may be given in view (Fig. 64). The representations of figures comprise history, mythology and particularly preferred are allegories. Forms from Roman antiquity, of German emperors, apostles and other saints, seasons of the year, parts of the earth, the senses and the elements, but also scenes of many kinds, especially of an erotic sort, are found on these stoves; in brief, all that strongly affects the time. Even small bits of architecture are occasionally ememployed, as shown by the specimens given from a stove in the Germanic museum at Nuremberg. In Fig. 65 we look into a little domical structure, the favorite idea of the time. It shows itself as executed in the bold forms of a developed Renaissance. On the gallery terminating the interior bends a human form looking at a child that is fastened by a cord and squats on the f floor. Likewise the little representation in Fig. 66 permits a view within a stately Renaissance room, that is covered by a coffered tunnel vault. A gallery with low balustrade surrounds the room on three sides, and the view through the arch at the rear falls on a stair leading to the upper story.

Particularly diversified and long continued did Switzerland carry on the manufacture of stoves. A great number of artistic stoves still remain there, especially in the northeast part of the country, particularly distinguished in this. The chief seat of this industry is Winterthur, where families of Pfau and also of Erhart produced a number of skilful potters and painters of stoves. Here the stoves begin with a monochrome glaze, indeed appearing to be exclusively green. Of such kind are the two stoves at the Mörsburg near Winterthur and the beautiful one in the mansion at Wülffingen. The decoration is rich in form,

the members are elegantly profiled, pilasters and friezes being adorned by masks, shells, flower scrolls and arabesques. On the stove at Wülflingen occur fanciful Barocco hermes and genre l love scenes. All this is still in the forms of the 16 th century, although this stove bears the date of 1645. Evidence of how long the traditions of the earlier Renaissance were retained in Switzesland. For this stove the construction is mostly polygonal, hexagonal or octagonal, and the general proportions are slender. As a rule, now beside the stove in the corner of the room is a comfortable seat with back and arms likewise constructed of glazed tiles, to which one ascends by several steps; sometimes a double seat is found at both sides of the stove. This seat was intended for aged persons, and has its hollow space also warmed by the stove or by a separate heater. The glazed tiles that also cover this seat are then mostly continued on the wall so as to place the same covering on the parts of the room adjoining the stove.

But now appears very soon instead of the monochrome green glazed tile stove that with its treatment exclusively in relief, the polychrome tiles mostly treated in colors. Instead of green lead glaze the tiles are larger and receive a milk white enamel ground, on whose surface are painted ornaments in colors as w well as pictures. A shining and still soft blue wins prominence and forms the basis of the design. Besides this are found in the first line yellow and green, also further violet and black. The colors are applied thin and fluid, the treatment is floating and bright. The impression of these works is rich and gay, harmonious and clear with all its magnificence. The stoves retain their full polychromy until the second half of the 17 th century, then they again become dimmer and simplify the color scale, until in the 18 th century there only remains blue on a white ground. In favor of the colored effect the treatment in relief is reduced and also the architectural membering is restricted to the essential, whereby a correct feeling for style guides the simple masters of these works. The pictured significance is increased in fullness and importance. Biblical, mythological, allegroical and genre representations are added scenes from Swiss history and the rich meaning is even further extended by the chatty inscriptions in verse.

An example of the style of these works is added in Fig. 67

of the stove formerly in Operstrass near Zürich. In Chapter VI we give an illustration of the finest work known to us, the stove for the old Seidenhof in Zürich with a double seat. By its drawing may one form an idea of the real magnificence, in which a richly colored stove harmonized with the dark tone of the walls paneled in Wood, the richly carved ceiling and the gleam of color of painted arms or of patriotic tales in the glass windows. This stove bears the date of 1620 and the monogram L. P., which is indeed to be referred to a Pfau of Winterthur. To the earliest of these stoves belongs one still partly covered by green glazed tiles of 1607 in castle Elgg near Winterthur. Another there was executed in 1688 by H. H. Graf, who has likewise used the older green glazed tiles. From Elgg also came the stove represented in Fig. 63, recently sold to a foreign country, which by the animated construction, the richness of its membering, ornamental and figure decorations, as well as by the elegantly treated seat at one side belongs to the best of this kind. One of the most beautiful stoves, distinguished by particularly spirited ornaments and strong polychromy is in the house zum Balusterbaum in Winterthur from the year 1610. Here especially prevails a true arabesque style in design, that with its developed scrolls, flowers and buds, masks and rolled borders produces an excellent effect. The passion flowers in the scrolls on the seat belong to the most beautiful, that occur anywhere in stoves. For very soon entered into the painting of stoves a naturalistic treatment, which put an end to the arabesque style. If fine execution is a stove in the house of the Wild Man in Zürich, which for the first time exhibits the heroic deeds of Swiss primitive ages in pictures. A stove of 1636 is possessed by the house of the Laurel Tree in Winterthur. It bears the monogram D. P., that indicates a master D. Pfau. To the largest and finest of this kind belongs the two found in the community house at Näfelf, that originated in 1646. Finally may also be mentioned the three great show pieces, which the city of Winterthur in 1696 gave to the people of Zürich in their new city hall. One yet stands in the hall of the council, while the two others at the rebuilding of the great council hall were transferred to the hall of the Kappelerhof. The later development of stoves falls outside the scope of our consideration.

Not in the same extent, but still always in an important trade also glass painting was now carried on. It is partly employed in making drinking glasses and goblets, which in competition with metal and clay vessels ever more comes into use. German glass manufacture is far removed from the refinement, which Venetian glass attained in the workshops of Murano. Neither in transparency nor in uniformity of the material, or in the mastern in the treatment can the German products compare with them. The elegant and graceful forms, the boldness in the most daring and delicate spinning of glass threads to carry the special p properties of the material to extreme tests in Venetian glass remained unattained. Men were satisfied by producing these precious vessels in the way of commerce. What the German artists created of their own broke a path previously opened to it. The manufacture is dry as if for the people, the material always appears rather greenish, the general shape is plain, without finer relief ornament in the movement of the outlines; but on the other hand by colored representations in bold tones are produced a picturesque decoration. These paintings seldom have higher artistic importance; but indeed to them is mostly peculiar a good and harmonious general effect.

This principal field is also possessed now by glass painting in the manufactore of colored windows. That H. Holbein was probably the first, who employed the forms of the Renaissance in glass paintiug, we have already shown. In Fig. 4 we gave a design by him for a painted window. Switzerland then cultivated with great zeal this branch of artistic technics during the e entire 16 th centurw, and still in the 17 th and even into the 18 th. Under the influence of the movement of the Reformation there, this beautiful art almost entirely withdrew from the service of the Church; it henceforth became secular and decorated the city halls, shooting halls, guild halls and dwellings, in city and countrw by its gayer works. Usually a shield of arms occupies the middle, but to the whole is given an architectural enclosure, for which are strikiugly adapted the rich forms of the Renaissance with piers and columns, hermes, atlantes and caryatids, with figure friezes and all sorts of additions in relief. The forms are dry in drawing, as required for glass technics; varied marble overlays, such as especially the

examples of Venetian palaces offered, were imitated in favor of rich magnificence of colors. In spandrels of arches and attics, pedestals and other suitable places wese placed little compositions with figures. The entire series of faces of the time with Biblical stories, antique mythology and history, allegories, scenes from real life, is reflected in these works. Even patriotic tales, that are partly deeds of the fabulous heros of the primitive age appear on the glass works of Switzerland, as on the stoves. The small size of these "panes", that can only fill a part of the window, produces a fineness of treatment like a miniature, that is to be termed cabinet painting. Since I have treated this glass painting of Switzerland at length elsewhere, it suffices here to mention the most important of the still existing examples. The beginning is made by the cycle mentioned on p 61, in the great council hall of the city hall at Basle from 1519 and 1520. Then the great series in the cloister of the monastery church of Wettingeu, that extends f ffom 1520 to 1623, thus expressing an entire century of development. From 1564 to 1580 date the in part very beautiful panes in the shooting hall at Basle. From the cloister of the monastern at Muri came then a rich cycle tö Aarau, when the panes are were unfortunately packed in chests and were exposed to destruction. In great part they date from 1555 until the nineties. A similar cydle from the monastery of Rathausen originated in 1592 - 1621, and are found in the private possession of Mr. Meyer, merchant in S. Gall. Finally can I add two series from the best time only later made known to me, which are possessed by the city of Stein on Rhine. In the guild hall of the Trefoil are seen 14 excellent panes from the year 1543, only one bearing the date of 1607. They contain the arms of the Swiss cantons beautifully executed. Eighteen panes, several from 1516 and 1517, mostly from 1542 and 1543, one from 1590 are t there in the shooting hall. The earliest exhibit a still tolerably indistinct Renaissance in Primitive and partly helpless forms, so that here one meets with the everywhere repeated date for the first introduction of the nen forms.

In church architecture glass painting continually recedes d duriug this epoch. However where it is still employed, it soon also adopts the motives of the Renaissance. Instead of the narnow Gothic niches with pointed gables and finials, the figures

[illegible]

from greenhouse conducts. In the lower division [illegible]

Johnson and Dawes of Zeviot to Europe. To the more critical

[illegible] of this glass before the first century

[illegible]

[illegible] the bottles have a [illegible] coloured glass, [illegible]

[illegible]

[illegible] Fig. 70 [illegible]

[illegible]

expand beneath antique canopies. The entire magnificence of t the new style develops in the architectural enclosure of the groups. The wider arrangement of the borders was already required by the ever more prominent tendency to larger figure compositions; still church glass painting in this manner in competition with oil painting must come to a naturalism, that injured the style and finally destroyed it. What was .llowable in the small dimensins of secular glass panes, and indeed became a new means of treatment, must appear pernicious in church works. One of the earliest examples of the appearance of the Renaissance is afforded by the terminal window of the choir in t the upper parish church S. Maria at Ingolstadt, an excellent work of the year 1527, the Madonna venerated by angels within rich Renaissance borders. In the lower division kneel dukes Willian and Louis of Bavaria as donors. To the most beautiful and earliest monuments of this kind belong the glass paintings of the church S. Peter at Cologne dated 1530. The choir windows are entirely painted with the legends of saints, while the windows in the nave contain in the middle divisions figures of s saints, the side panels being filled by gold ornaments of the noblest early Renaissance; there the little triangular surfaces between the roundels have a shining colored glass, so that the whole produces a noble effect. Not easily will be found m more beautiful models for similar problems in this style. Fig. 69 gives an example of the free ornamental borders of figures.

In the later time the more influence of the severer Renaissance of Italy extended, the glass painting receded. Yet it sometimes occurs yet, as in the chapel of the royal palace at Munich, where it however assumes a purely ornamental character. I give in Fig. 70 an example of the ornaments executed in full colors on light ground, in whose character is expressed with great beauty the time of the beginning 17 th century, in spite of certain naturalistic elements.

Finally we also have to cast a glance on the textile arts, that in this time produced their master creations in competition with the entire artistic movement. Flanders was first of all where tapestry work rose to its climax. Even the famous compositions of Raphael for the Sistine chapel of the Vatican were executed on the looms of Arras. This art with the full use

of rich gradation of colors and with the addition of gold sought to excel monumental painting. Also northern and particularly Flemish masters were frequently engaged on designs for tapestries. In all countries the distinguished and wealthy classes competed in the use of costly hangings, by which the walls were usually covered. Much of these is yet preserved, a rich selection being especially in the national museum at Munich. How s such tapestries as well as those for the cushions intended for the seats were employed, a nd gave the apartments the character of delicate comfort is shown by the representation from H. Burgkmaer's Weiskönig given in Fig. 71. Although this luxury chiefly came from Italy and Flanders as well as France, while in Germany and Switzerland men chiefly adhered to the paneling in wood, there also here begins to increase after the middle of the 16 th century the use of tapestries. Even in 1550 Aloysius of Orelli states, that he saw hangings in only two houses in Zürich, and even those came from Milan. After the model of oriental surface decoratiou, the most stylish of these works result from linear ornaments, which in manifold design and interlacings, are elevated by soft and harmonious graduated coloring, frequently presenting the most beautiful patterns. Much of this kind is found in the paintings of the time, thus the tapestry in Fig. 72 represented in a portrait by G. Pencz in the museum at Berlin.

On the other hand embroidery, that was principally practised in the convents of nuns of the middle ages, now found an increasing use for secular purposes. Especially in Munich by the love of magnificence of the court in the second half of the 16 th century, embroidery of tapestries was practised by a series of skilful artists, and in the first half of the century, Neudörffer states of the Nuremberg embroiderer B. Müllner, that he was a very skilful master. Besides tapestries were made especially for the cushions and upholstery of chairs and benches, since for a long time prevailed still the mediaeval custom of simple wooden furniture, which was then animated by cushions. But in the further course of the epoch also occurs the upholstered furniture, in which the wooden frame of the seat, the back and arms are covered by upholstery and decorated by rich embroidery. Magnificent furniture of this kind is seen in the castle

at Weikersheim, for example. Upholstered benches, cushions and couches are described by Hans Sachs in his poem on household furniture, among the "three rhundred pieces, about what belongs to every house". Likewise the bed is frequently furnished with finely embroidered pillows and bolsters, acthough in general Germany remains inferior in this to the luxury of Italy and France, and Michel de Montaigne gives no special praise to German beds.

But one preferably turns to the embroidery on the garments, in which kind Germany developed great magnificence. Numerous examples of this we find on the portraits of the time, but also the German little masters are diligently engaged according to the models of Dürer and of Holbein in inventing patterns for such purposes. While now in the wall hangings of the time, by competition with painting predominates the principla of a naturalistic representation with graduation of shadows and lights makes itseelf felt here as entirely as in surface decoration according to the style, that derived its motives from the Orient, and its school was probably developed from the damascening of oriental weapons. There are interlacings of wider bands and stripes in whose intervals fine lines bend with endings like leaves; inexhaustible in diversity of invention, unexcelled in noble and clear filling of spaces. Others consist of fine threads frequently interlaced and knotted, by the same principle forming an animated surface decoration. I recall only the well known composition that Dürer has engraved. Show garments of this time are on the national museum at Munich; the mantle of duke William V., that he wore at his marriage with Renata of Lorraine in 1568; black velvet beset by doubled borders of beautifully conventionalized flowers of silver and of gold, mostly in malm-leaf form. Somewhat later is the game bag of elector Maximilian I, of green velvet with close scrolls in gold and silver, the leaves also well conventionalized, not y yet naturalized. A beautifully treated seam of a war coat from the statues of Wurtemberg counts in the monastery church at Stuttgart is given in Fig. 73.

Finally belongs here the work in stamped leather, that was gradually brought into use for hangings and upholstery. This technics also came from Italy and especially from Venice, and

first was gradually adopted in Germany. On a colored ground men loved to stamp golden flowers, for which in that epoch was retained an architectural convention and very characteristic drawing without accepting the naturalistic effect of shadows. Leather work formed a particularly rich use in bookbinding. At the time of the Reformation pigskin leather bindings predominated with sharply and deeply impressed portraits of the reformers or other important personages. But after the middle of the 16 th century came the oriental arabesque, that with gold on white, and also indeed stamped on red or brown leather, giving the bindings of the time an impression of incomparable style. Fig. 75 from the Germanic museum at Nuremberg gives an idea of the refined taste of these ornaments, of the happy combination of variously interlaced bands with little scrolls extending in curved leaves, while the charcater of the foliage is seen in especially beautiful conventionalized flower scrolls in Fig. 74 from the library in the city hall at Schwabish-Hall. Thus the least as well as the greatest all appear affected by the same artistic current.

145

Chapter IV. The Theorists.

One would unjustly believe that he characterizes the nature of the Renaissance by terming it a mere endeavor for new forms. The deepest struggles of the time are rather devoted to free the art from mechanical routine and to place it on a scientific basis. In Italy These scientific studies were thereby extremely furthered, that artistic interest permeated all circles of life, learned and literary men devoted with zeal to esthetic investigations. It came from this that Italian artists frequently came from the higher circles of life and even more commonly participated in the literary culture of their time. Men like L. da Vinci and L. B. Alberti belong as much to the scietific as to the artistic life of their people.

This was otherwise in Germany. The artists were here generally regarded as mechanics, and as a rule did not rise above the class of the lower civic life, from which they came. So Dürer says in his letters to Pirkheimer, that it would be a shame for his famous and highly esteemed friend to associate "with a rascal painter", as he says in his wonderful Italian. And yet Dürer was just the man that devoted the elevation and spiritual power of his work to break through these restraints by incessant studies and investigations to free art from Dilettanteeism and establish its theory. How he everywhere seeks those from whom he hopes to obtain instruction, we have already seen. He must have obtained a sight of Vitruvius at the time, for we know from his own statements, how he read in it, and obtained his first ideas of proportions of the human body from him. A Latin edition of Euclid he also possessed in a single copy, now found in the library at Wolfenbüttel. The results of his meditations and of the experiences of his entire life, the master intended to lay down in a comprehensive theoretical work, only a portion of which was ever executed; the "Instruction in measuring with compasses and ruler", and the "Four Books on human proportions". To these are added his work on Fortification, that likewise evidences his manifold studies, that for our consideration however is of subordinate value. How conscientiously he made preparations for these great works is evident, not merely from the mass of drawings and sketches, chiefly in the library at Dresden and in the British museum,

but also by the numerous manuscript notes in the different sections of his works. Dürer's art views, however great esteem he had for the antique and also for the Italian masters, are substantially formed by the rich experiences of his own life and creations. The most refined and charming observation of nature is is combined with that subtle thoughtfulnessthat sought to penetrate to the bottom of phenomena. Since we owe to the learned work of A. v.Zahn exhaustive conclusions on the art theory of the master, it then suffices here for the present purpose that the essentials are briefly emphasized.

The deepest respect for nature is first of all that by which Dürer's opinions are preserved as of a son of the new time. As he frequently complains, that in his youthful years he followed to excess the varied and fanciful, and only late won a knowledge of the simple truth and beauty of nature, we already find by a statement of Melancthon that riper knowledge of nature was for him the highest model. He says once in his work on proportions, "for truly art is placed in nature; whoever can tear it out has it. But the more accurate to life is thy work in form, the better appears thy work, and this is true, therefore never propose that thou mightest or wouldst make it somewhat better, than God has given to his created nature power to do, thy abilities are powerless compared to God's creation". This is also a deeply religious feeling that baffles him in wondering at nature as something godlike. He then continues; "therefore it is decided, that no man evermore by his own sense can make a more beautiful picture (than nature), it is then by such imitation his mind is filled, that is then no more called his own, but has become transferred and acquired art, which seeds itself, grows and produces fruit of its kind. Hence the collected private treasure of the heart is shown by the work nf the new creation, that one produces in his heart in the form of a thing". More beautiful and more elevated words have never been uttered on the creation by the artist, never more striking than from the abundance of the world of forms of the artist obtained from the phenomena, than that designated as the "private treasure of the heart". Thus he also says in another place; "a good painter is internally full of figures"; but he also repeatedly emphasizes, that "the intelligence of men can seldom correctly

imitate the beautiful in creations, and we still find in visible creations such surpassing beauty, also that none of us can perfectly bring into his work". But further it has also not escaped him, how difficult it may be to recognize the true beauty in the varied phenomena of nature, how vacillating may be the taste and the judgement of men, and he complains in the p preface dedicated to Pirkheimer in the Instruction, that so far in German lands men have only learned the art of painting by established routine, or in Dürer's own words, "by daily work", so thatwith all severity he desires to place instead of accidental creation the working according to fixed scientific grounds. With a power that recalls a famous word of Lessing, he t they expresses his thirst for truth in the beautiful words:-
"I know that the desire of men may thus be fully satisfied by all contemporary things, that one will be annoyed by them, only escaping to know much of which he will not be entirely annoyed, for this is poured out before us by nature, that we gladly know fully, thereby to recognize the real truth of all things".

He believes that he recognizes this deeper basis only in geometry, and therefore gives his instructions with constant reference to the proportions of magnitudes and of numbers, when he insists on correct proportions and dimensions. There is here of special value for us his conception of architecture, since in the third book of his Instruction is given, to fix it in the eye. In this matter Dürer is divided like all his northern contemporaries; on one hand he bases it on the traditions of the middle ages found everywhere in force, on the other he seeks to depend on Vitruvius, whose comprehension was indeed substantially required by the views of the time. As examples he gives both antique columns as well as late Gothic piers and vaults. Thus he gives for those that "have great love for singular arrangements in vaults on account of benefits", once a complex net vault, a form to which German architects preferably adhered till in the 17 th century, as for example shown in the church in Freudenstadt. Everywhere in the outlines of his figures he returns to a geometrical basis. Noteworthy is the passage in which he emphasizes our truly German tendency to individual and even self-willed independence, when he uays:-
"But thus I now propose to teach how to make a colunm or two

for the young fellows to practice with them, and so render the spirit of the Germans, for usually all wish to build something novel, and would also prefer a new fashion for it, that had never been seen before". In drawing this column he carries to an extreme the reference to geometrical ground lines, and believes evidently that he has thereby produced somethingunsurpassable. The tendency to capricious freedom in design is also recognized on the capitals given by him, for although he there has the antique in mind, he mixes the separate ornaments in the loosest way, and requires the addition of "something of beautiful things such as foliage, heads of animals, birds and things of all sorts, that are according to the minds of those who make such. Also everyone should strive to find something further and foreign, for if also the very famous Vitruvius and others sought and found good things, it is not impossible that other things which are also good may be found". In fact such an admonition is not required, since the inclination to changes and caprices was common in the highest degree among German artists of that time.

Peculiar enough are the designs for three memorial columns,, where are treated a battle won, a victory over revolted peasants and the death of a drunkard. Here is everywhere shown, how little the great master is able to free himself from the restraints of naturalism, and to reach purely architectural principles. We find style mostly in the first of these monuments, although he here permits the columns to consist of vertical guns and places powder casks and cannon balls on the angles of the pedestals. The extreme of this strange naturalism however he gives in the monument of a victory over the revolted peasants. The very well drawn groups of fettered animals, that he has placed in the lower step of the base, "cows, sheep, swine and the like," can be allowed to please men. But on the angles of the pedestals he places baskets with cheese, butter, eggs, onions and cabbages, "or whatever pleases you". On this substructure he sets an oat bin in all seriousness, overturns a kettle on it, on which he places a cheese vat, that is covered by a thick plate. On the plate is set a butter firkin, and again on that is a milk jug. This supports a sheaf of grain, with which are bound up shovels, hoes, mattocks, manure forks,

threshing flails and "the like". Above follows a poultry basket and on this is a lard pot, on which sits a lamenting peasant, whose back is pierced by a sword. Strangely enough appears the earnestness with which the master has adhered to the proportions of the cheese vat, butter firkin and the like. Likewise the monument of a drunkard appears no less wonderful, for on the pedestal he places a beer cask, on which is set another with the
151 legend; "gluttony is found in this". On the bottom of the upper dish he places "a low and wide beer jug with two handles," covers it with a plate and sets thereon an inverted beer mug, on whose foot finally a basket with bread, cheese and butter forms the termination of this worderful monument. The highlookout there, which he further projected, shows neither architectural membering nor special proportions, and manifestly came from the tower of S. Marco at Venice, excepting that it bears a parabolic dome as crowning. How Dürer indicates everywhere the general proportions and endeavors to employ them, one then sees on the following plates, where he seeks to construct the letters, namely the capitals of the Latin and the small letters of the German alphabet with geometrical figures and compass strokes.

The remaining portions of Dürer's art theory are not to be pursued further here; on the contrary it is of value for our purpose to investigate what course was taken by the theory of art in Germany after Dürer's death. Already in perspective, which the princely secretary of Simmern, H. Rodler published in 1531 under the title of "a very useful little book and instruction in the art of measuring", is chiefly in regard to architectural creation and the use of Renaissance forms. He explains his intention in the preface, instead of Dürer's books difficult to understand, and which are "perhaps useful only for those of great intelligence", to present a more intelligible description, "plain and more comprehensible". In fact he simply goes to work and gives a series of examples, in which he shows the perspective appearance and representation. Those in Chapter 4 are a hall with projecting columns like Corinthian, where he then treats of the perspective drawing of columns and windows, the beam ceiling and floor, the last with lozenge and round tiles. He further passes to the details, the

cornices, bases of columns and the like, then to give in Chapter 9 the complete representation of a living room with table and bench, stove, "treasure chest" .od so forth. If here the elements of mediaeval art still predominate, the succeding representation shows in the slender columns and the canopy of the bed the forms of the Renaissance. Also in the succeeding street views Gothic elements are mixed with details like antique. Of vern indeterminate Renaissance are the columns for the magnificent church portico in Chapter 10, where colonnades with antique entablature, but with freely fanciful foliage extend before the walls, the covering of the portico consists of round arched cross vaults with Gothic profiles, which rest on consoles with antique sections. A fully developed Renaissance then appears in the following double aisled portico with doubled c cross vaults, which no longer have mediaeval ribs, but their edges rest on widely projecting cornices. In the middle the vaults rest on slender colunms, to which the draftsman gave no pedestals in order not to reduce the interior unnecessarily. On the contrarn at both walls are placed short columns on strongly projecting pedestals, indeed still less than the middle columns corresponding to a strict Renaissance. For the twisted shafts project from great leafy sheaths, that give the entire form something like a plant; also their capitals consist of similarly curved leaves into whilh the shaft directly extends. However little these forms have anything to do with the antique, yet certainly we must regard them in the sense of the old masters as Renaissance. We meet with the same indistinct and capriciously sportive forms on succeeding plates; thus on the drawing with the old altar window with its enclosure formed of slender pilasters, with dark surface ornaments on the sunken ground; on the external perspective of a castle, whose side wings are divided in two stories with extremely fantastic columns, etc. Everywhere is seen an increasing desire to employ Renaissance forms, that are likewise very far from a real understanding.

While men groped along the principles laid down almost into obscurity, not long afterward in Nuremberg W. Rivius published his extended work, the "New Perspective" in 1547 and the "German Vitruvius" in 1548. The former already passed into a second

edition in 1558, the latter was reprinted in Basle in 1575 and 1614. No independent merit is first to be given to this work of the industrious physician and mathematician, which he prepared "in his leisuretime for special amusement and recreation". His Vitruvius was translated from the edition that appeared at Como in 1521 and the commentary of Cesarino; in his perspective he worked after Italian predecessors, particularly L. B. Alberti, even his woodcuts are imitations after Cesarino and the Hypnerotomachia of Polifilo. Yet one must not think of slavish copies. A comparison with his predecessors first proves for the woodcuts a tolerably free and in most cases improved imitation of the originals. From Polifilio are only taken some subordinate and unimportant illustrations; the four little vignettes Rivius, Pl. VIII b and IX a(Polifilio P 4 and Q 4), the little picture with the Roman sacrifice, Pl. CLVIII a (Polifilio Q 4), and the representations of the artificially shaped ornamental tree in Pl. CCXXXII a (Polifilio T, 3, 5, 6).

More comprehensive are the borrowings from Cesariano's Vitruvius of 1521. Rivius has substantially followed his predecessor everywhere. He has disdained few of the illustrations of the Italian edition; ou the other hand many new Figures are added. On the whole I count 61 new ones and 110 taken from Cesariano. But even the latter are not badly copied; they show alterations, that are mostly improvements; indeed not in technical, but in formal respects. Throughout the woodcuts are on a higher level of development in Rivius. In Cesariano are imitated the imperfections of the early Italian engravings; particularly the lines are too close for woodcuts, monotonous and mostly rather rigid strokes. For these as a rule the grounds are left black, which often produces indistinctness in the representatiou. On the contrary the woodcut in Rivius is very clear and transparent, although with shadow and light affording complete modeling of the forms. But also the drawing in Rivius is more elegant, more perfect, as one not merely sees where Figs. occur, but in all pure ornamentation. Thus for example the frequently represented vases are more beautiful in form and finer in ornaments than in Cesariano. The free figure compositions,such as the golden age and the attempts of the first men to build in Rivius stand in every respect above the Italian model, that

he even entirely omitted here. The properly architectural models are imitated with greater truth, only being freer and richer in the means of representation; on the other hand such illustrations in which more play is afforded to the imagination, vary in a characteritic way from the models, and indeed frequently so that one feels the architectural opinions advanced in the meantime. Most distinctive in this respect is the representation of the city of Halicarnassus with the mausoleum, where in the Italian edition a little polygonal temple is placed in the foreground, in place of which Rivius sets a circular building entirely after the model of Bramante's tempietto.

Greater dependence prevails in the text, except that also h here Rivius with all his prolixity appears still too brief and terse in comparison to his predecessor, who parader an inconceivable ballast of the most useless erudition. On the contrary Rivius shows himself much more practical, selects everywhere according to the needs of his particular public, and knows how to adapt himself to the intelligence of laymen. However modest is then the merit of his book, Yet it must have exerted an important effect, for with it commences in Germany a more correct understanding of the antique and therewith the Renaissance. For the first time here appeared to German architects, that until then had been plain mediaeval stonemasons, the necessity for a more general training. The architect must develop a zeal "by diligent toil, since the great hill of such ideas has neither rest nor peace". The architect as stated in the preface from Würzburg dated Feb. 16, 1548, must learn Latin and also Greek, then also when possible other later languages,"since in no barbarous foreign speech is so far found fewer good writings and books, than in German speech proceed from the newly discovered arts, excepting the far famed artistic books of A. Dürer". How Dürer's fame was then extended is seen from another passage, where Apelles is mentioned and the author continues; "But what we need at this time is the appreciation of the example with the art of Apelles, because we have such an excellent artistic painter also in Germany in our time, whom doubtless I place f fully equal to Apelles in art, then what artistic painter in this time does not wonder greatly at the art of A. Dürer? Famed in all lands and also by foreign nations separately, is him to

whom is given without opposition the prize of all art". Then follows the characteristic German opinion, that Dürer far excels Apelles, since the latter "for his art must have the aid of color, but which Dürer, although stated to be equal in painting and distribution or application of colors is reputed to be equal, yet he does not need in the art pieces,then he only does with black lines all that occurs, without the aid of colors, and places it before the eyes in animated and artistic drawing and engraving, that such is also artistic, and where it is desired to ornament it by colors, it is entirely smeared and destroyed". Generally our author shows a warm heart for his native art, since he repeatedly complains, that "in all this time an excellent artist did not receive suitable reward, but not even daily bread, which was no little shame to the German princes". Also at this opportunity he again overflows in praise od A. Dürer. Where he speaks of antique mural paintings, he d does not fail to remark; "Such an old custom should also be held cheaply by the princes and nobles of this time, especially in the beautiful and great palaces and the courts of princes, to thereby exhibit their great courage and manliness and for training youths, also the great among their successors by present example with a stronger incentive".

Otherwise the understanding of our author is dominated by t the refined Italian predecessors, and his writings manifestly indicate the time, when the Italian treatment of antijue forms enters Germany. Little more sympathy for the art of the middle ages is to be traced. He makes an exception only for the cathedral of Milan, of which he even gives (after Cesariano) plan, elevation, section and details in illustrations. He also knows that the building was erected by Germans (XXVII b). Still he complains in another passage (XLVI a) that there "by the error of ignorant architects a truly architectural tower is placed on a built vault". He censures the lack of proportion and symmetry in the Certosa of Pavia. All this is indeed according to his predecessor. On the other hand he praises independently t the winding stairs in the minster at Strasburg (CCLXVI a), and on the substructure of an antique temple he quietly allows pointed openings to appear (after Cesariano; CXV a). These few exceptions however allow his enthusiasm for the antique, and

for the great Italian masters to more clearly appear. What first concerns the architectural details, they are correctly reproduced according to the models of the Italians. Characteristic are here particularly the Corinthian capitals, which he represents in great variety after the free forms of the Italian Renaissance (indeed in part more beautifully than Cesariano). Also he adds a number of antique vases of very elegant form, these also being independent of his model. He then advises not to mix the orders (XXXI b), although such sometimes occurred even among the ancients, as for example on the theatre of Marcellus, "where in the Doric cornice are placed Ionic dentils". Still there also appears in him the love of novelty of the time in many proposals for "altering the bosses as in intelligent architect may further according to his opportunities produce variety in his work". Here he then gives many fantastic and l certain already quite Parocco things. Thus the broken entablature, that rests on "caryatid women and matrons" in richly embroidered garments with tassels on the hanging parts, over which are also busts that bear the upper entablature. Or he permits the cornice to be supported by kneeling warriors in antique costumes", and thereby means having found the Persian hall of the Lacedemonians, "as then such were made with great wisdom, special lightness and acute foresight, by the old architects". All this is indeed after his Italian model. He places the most Barocco work under "artistic columns and sculpture as such are now in use among the Italians"; hermes partly developed downward as if swaddled, or terminating in the trunk of a tree, w with Turkish turbans and mantles with tassels, or with two female busts, with the arms crossed. But these things are not t taken from Cesariano, they rather have the flavor of the French masters. What he knows of Italian masters, he takes from Cesariano. Besides Michelangelo, "who was yet alive at the time", he mentions (XCIX b) only Lombard masters; "J. Christopher of Rome, C. Gobbo and A. Busto, both of Milan, T. Lombard of Venice, B. Clement at Reggio, the artistic contractor at Milan, J. A. Boltraffio, Marcus of Oglona, B. Triviolani, Bartolommeo called Bramantino, Bernhard of Lupino (Luini), and the most a artistic painter at Venice named Titian". He has added Titian himself, for Cesariano does not name him. He knows Bramante's

fame and repeatedly mentions it, also Busto's tomb of Gaston (de Foix). He likewise praises the sacristy of S. Satiro at M Lilan as an excellent work of Bramante. Yet also he is acquainted with buildings at Milan, also referring once to the hospitals at Florence, Siena and Rome. Likewise he mentions the old mosaic floors in Rome, Ravenna and S. Marco at Venice.

160 What he gives of the arrangement and general form of antique buildings is conceivably according to the opinions of the Italian Renaissance, and indeed is made entirely after Cesariano, and frequently selected wonderfully enough. Thus he gives the basal form of the Greek temple entirely according to the scheme of church with several aisles in the developed Renaissance with cross vaults or even domes, and sometimes even with more c complex forms of vaults, as for example for the pseudoperipteral. Of the open porticos that surround the temple, like his predecessors he has no conception. Everywhere after the model of Christian churches are closed walls with strong buttresses, which surround the building. For the dipteral and hypethral temples he draws galleries in two aisles on piers, and likewise he allows vaults in the interior to mostly rest on rectangular piers. He gives columns to the peripteral temple alone, but they were merely placed inside, where they form a longitudinal middle aisle of four vaulted bays adjoined by the side aisles carried around them. There according to the model of the Romanesque churches each two arches are enclosed by a common arch and joined into one bay of the vault. Also on the facades of this temple rises the exterior in the Italian Renaissance. Its prostyle and amphiprostyle forms are flanked by Ionic pilasters, over which rise the corresponding entablature and cornice. In the middle intercolumniation is the portal, with a round window above it in the amphiprostyle structure, in the side spaces being placed slender windows with straight lintel and gables. To this is added also a round window in the pediment. The amphiprostyle form then differs chiefly by a round dome and lantern, that rises above the middlea For both temples are arranged as little central buildings, and the choir apse is semicircular at one time, rectangular at another, being separated by a wall as a separate room. We have here about that ideal of the central building of the Renaissance, as

it found in the Madonna di S. Biagio near Montepulciano. For the ante temple as a variant, a slender structure with two stories of Corinthian pilasters, the wider ground story terminating with two volutes or half gables. A richly developed building of a similar kind he produces for the preudodipteral temple, the volutes and gables being crowned by reclining dragons and stags in a singular manner. How greatly the architects of the Renaissance were led to personify in their churches the scheme of the antique temple plainly appeared from all this. In the North the mediaeval tradition for a long time opposed
161 such a conception. How earnestly it was taken, at least in theory, we see from the passage, where he not merely blames the architect, that he, "however adroitin symmetry and well experienced he may be, must use the geometrical scale," but also emphasize according to Vitruvius the difference of temples to the different gods, especially male and female. Namely he is of opinion (XXXI a), "that goddesses and tender maidens are to be honored by such graceful buildings, so artistic and well adorned, as such delicate goddesses would occupy with pleasure".

That for house plans the Italian Renaissance (again just like Cesariano) must lend its models is self evident. The city hall (CLXII b) "according to the old Greek and Italian manner" appears with arched porticos in the ground story, over which are coupled windows between pilasters, the main cornice crowned by volutes, statues and turrets, like a building taken from Venetian views. In the facade of the basilica at Fano (CLXIII a) will also be recognized the influence of upper Italy, namely of Verona and Milan. As a Tuscan atrium (CC a), he gives one of these smaller Florentine palace courts, whose projecting roofs rest on wood or stone consoles. A similar court "according to the Corinthian manner" is of the grade of palace Gondi or Strozzi and allows its court to rest on Corinthian columns, but which are not connected by arches but by architraves. The same idea but with Corinthian piers instead of columns adjoins that. Arcades on piers, over which is a story with coupled windows with middle columns, such as the early Florentine Renais-
162 sance loved, follows this. The cornice is here after the mediaval fashion, about as on palace di Venezia at Rome, composed of a great arched frieze with battlements. A little domed tower

at the middle occurs here and at other places. The developed Florentine palace court with vaulted porticos on columns in the ground story and flat roofed loggia, whose arches rest on columns in the ground story and flat roofed loggia, whose arches rest on piers, about like the model of palace Riccardi, is also then found (CCII b). As examples he gives in the text several buildings at Milan. To explain the antique skylights (oeci, CCVII a) he gives the representation of two great magnificent buildings in the character of hospitals, below with massive arcades on Corinthian columns with horizontal entablature, above with partly single and partly coupled windows between pilasters, at the middle of the facade being a high gabled projection with great volutes at its sides. The other example has arched porticos in the ground story and a tower with octagonal dome and l lantern. Very original is his conception of the tower of A. Cyrrhestes, likewise in addition to Cesariano (XLVI a). It is a tall octagonal structure with five diminishing stories, crowned by a pointed pyramidal roof. On the projections of the ground story are placed groups of crouching lions. Each succeeding s story is enclosed by pilasters and has all sorts of figure ornament. On the first is seen an angelic figure with sword and shield; on the second, where dolphins and dragons lie at the angles, there is the skeleton of death in the middle panel and a nude woman represented with the dial of a clock, on which death is ready to strike. In the succeeding panel is even seen a Madonna with the Child, while trumpeting angels stand at the angles. Finally in the last story are hung several bells, and at the apex of the roof is a weathercock, a blowing triton lying on his stomach. The entire composition is manifestly imitated with some freedom from Italian bell towers.

Still more curious is the representation, that we have of the palace of the "very mighty king Mausolus"(LXXXIII a), to whom "for greater ornament was erected a costly monument by his wife, queen Artemesia". Again after Cesariano, he designs this as a square with cross vaults, but allows it to enlarge to a Greek cross. Like a central building of the Renaissance he builds it with pilasters and windows crowned by gables, with little domes on the arms of the cross. Great volutes rise toward the high middle guilding, on whose platform stands a strad-

straddling warrior in full Roman armor with standard and shield. Beside extends the city with mediaeval gates and walls crowned by battlements, a pretty Renaissance fountain and the royal p palace with towers and projecting windows, arched friezes and battlements. Everywhere again is the preference for domed buildings in the most varied manner. The temple of Venus is a square with four niches and a flat dome, the temple of Mercury is imitated from Bramante's Tempietto, but with Doric half colunms and in a wonderful way with great windows with pointed arches. Still more fully is expressed the preference for domed buildings in a great representation of a harbor (CXCI a), where not merely the castle with its five towers, but also the temple of Mercury and even the two watch towers at the entrance of the harbor are covered by domes. This is also substantially after Cesariano. Finally even the fantastic figures into which the ornamental trees of the gardens are transformed (CCXXXII a) show the influence of Italian art, for here the illustrations, even if in imitation of several woodcuts of the Hypnerotomachia.

We meet with the same views in the second extensive work, which the learned physician, so fond of writing, published a year earlier, the "New Perspective". It contains a tolerably complete art theory for that time, wherein is again stated, he bases himself on the Italians and especially on L. B. Alberti. The first book treats particularly of perspective, or as the author expresses himself, "from correct and certain geometrical grounds and measures". A great part of the Figs., particularly of the architectural representations are known to us from the Vitruvius, thus the details of columns, the cathedral of Milan, the antique atriums, etc. He begins in the text with the definition of the point (p. 1), which "is the smallest, purest and most subtle dot or mark, that one can understand or make". He returns everywhere to the "wonderful kind, nature and accuracy of the circle (XVIII), and for example gives the very intelligible instruction, how with a mass of geometrical lines one can make of an egg an antique goblet, such as "was not even shown by the world famous A. Dürer". Then he adds even more examples, drawing such vessels with immeasurable circular arcs, and meanwhile adds (XIX b); but "if thou wouldest have such a vessel very low and swelled, thou mayest take the proportions

of such form by a circle alone". In fact he goes into this matter even beyond Dürer, and it is a notable tendency of the time, how our endeavors (certainly after Roman examples) to refer such forms to geometrical formulas and axes drawn with compasses, that must be drawn with a free hand. Especially in Germany men always again fall into that geometrical sport, that the t tracery of the Gothil style finally made so disagreeable. In the purely plane problems, of which he gives a multitude, he adheres entirely to Euclid.

The second book is devoted to "geometrical military engineering". He develops the principles of artillery, of firing with direct and indirect aim, by many well cut examples. The drawings are excellent, each cannon according to the true artistic custom of the time is adonned by elegant ornaments. To this is added the treatise "on building and fortifications of cities, castles and places, in the form of the friendly language of an experienced Vitruvian architect and a young improving architect." The essay is not inferior to the other works of the author in bombastic wordiness. The young artist with prolix compliments asks the elder for his instruction, since he desires to be useful to his native land, ---"according to the teaching of Plato and of Christ". The elder then gives him no less circumstantial answers to his questions, but warns him of the greatness of the problem of assuming the office of builder or true architect, for it is no easy matter "that the wonderful acuteness of the present world, so to understand how to carry everything to the highest and to employ too much art (Pl. Ib). Both constantly go back to the Italian models. The contrast of the henceforth existing classically trained architects to the simple masters of the earlier time is often expressed. Thus is stated (Pl. III a) for example; "Our common foremen and stonemasons have such rude understanding, that they cannot comprehend and do these things". The third book treats "Of the true basis and most important points of really artistic painting". After the instruction for proper drawing, that leads to very simple and practical knack, there follow rules for placing the colors beside each other. He there blames the painters that employ gold too commonly; on the contrary one should decorate the frames with good gold and silver (XIII a). The painter must thoroughly

understand mathematics and geometry, read history and poetry, also consult the learned (XIV a). The artistic painter "Phidias learned from the poet Homer" in what nobility and majesty he should paint the image of Jupiter". Finally he refers to nature as the best instructress, not in the elevated sense that we found in Dürer, but in the monotonous eclecticism, that everywhere means to be able to combine the most beautiful members in an entirety. The second part of this book treats of sculpture, where he proceeds in like manner. Curious is the requirement (XVIII b) that the sculptor "should be no stingy fellow, "but tolerably liberal and generous like Donatello, the famous artist, who always had by him an open chest with money". With his proposals to proceed "like the busts of Cesar, Hercules, Scipio, etc.", I shall delay no further, only that he demands strict truth to nature and establishes the requirement "that the industrious sculptor must be no flatterer " or sell fox tails (toady)" making a portrait more beautiful than the reality (XIX a). Before all the sculptor must understand mathematics, for "whoever is without a knowledge of the mathematical art" will have his chests and boxes full of all sorts of art", of plaster, clay, engravings, caricatures and sketches and the like, and employ these in his works, that he does not regard him as a ture artist, but compares him to a village preacher, that here and there culls out a bit from many little volumes of sermons and gospels" (XX a). To this section is added a brief extract from the entire Physiognomy". All members of the human body, eyes, nose, mouth, cheeks, chin, ears, neck, nape, etc. are variously shaped for the different characters. There follow copious translations from Virgil and other poets. He further displays what he knows of Italian sculptors. Besides some in upper Italy, among whom are Tullio and his son A. Lombardo and C. Gobbo, but who has the fault, that he makes all limbs "in the massiveness of Hercules", further Caspar of Milan, who executed the noble building of the city hall at Brixen, he also names B. da Majano and Michelangelo, A. Sansovino and F. Rustici, then the bronze-founder L. Ghiberti ("Laurentius Cion") with the "two gates of the temple of Mars", as he says. (XLVI a). But he esteems Donatello first of all, who "was a famous sculptor above the average, and left more artistic work

than all the others, in wood, stone and marble". Also his pupil A. Verrochio he praises very much (XLVII a). Then he passes to the praise of the city of Florence, which is the mother of all artistic skill and good arts, and only has its equal in Germany in Nuremberg.

In the further course of the 16 th century increases the love and need of theoretical writings. Particularly is it perspective, which enjoys a continually renewed treatment, without ever emphasizing therein substantially new points of view. Works l like those of E. Schön, Hirschvogel, Stoer, Jamnitzer, Lencker, H. Lautensack and others may therefore be passed over for our purpose. Also what appeared on the art of fortification, lying very close to the heart in the entire time, like for example D. Speckle's (Specklin) architecture of fortifications (1589), dedicated to duke Julius v. Brunswick, must be left aside. Likewise the anatomical works, among which indeed the most important is the Anatomy of Vesalius, issued in a German translation by J. Baumann at Nuremberg in 1551, are of less importance for our point of view. Of greater importance to us are the architectural manuals, that particularly about the end of the century permit to be recognized the influence of an increased love of architecture. How for a long time the artistic masters still continued Gothic architecture beside the new style is recognized, for example by two drawings of A. Hirschvogel in the royal cabinet of copper engravings at Dresden, that were indeed intended for an extension of his purpose. One gives a view within a five aisled Gothic hall church with a row of chapels and a dome over the transverse aisle. The other sheet contains a solution of nearly the same problem in the forms of a developed Renaissance; a magnificent three aisled structure on piers with a row of chapels and a dome over the transverse aisle, and with richly decorated cross vaults in the nave and coffered tunnel vaults in the chapels. His acquaintance with the forms of the new style has been sufficiently established by the same master in the well known engravings for goldsmiths. These contain on 16 sheets a rich selection of arabesques, masks, satyrs and other fanciful antique figures, together with tripods, dagger sheaths and sword hilts.

In the later time of the century the architectural manuals

mostly assume the character of an extravagant Barocco style. But the authors always know much of the theory of Vitruvius, which they believe that they faithfully follow in their most absurd fantastic forms. Of this sort is the "Architecture according to antique theory and geometrical subdivision by J.Buchsenmacher, printed at Cologne, first by Hans of Lohr,"but the five columns now industriously for wood being engraved on copper, the fove forms arranged by the Vitruvian architect R.Kassmann, sculptor and joiner". the learned Vitruvian joiner there makes it understood, that this art is not first "invented" anew, but was discovered "more than a thousand years earlier in the time of Solomon, who caused to be erected the Temple at Jerusalem in the Corinthian manner". His forms throughout are very Barocco, and he especially makes great use of all sorts of volutes in the tendency of the time. But the absurd caprice of the time in a complete uystem is presented in the "little terminal book" of G. Krammer, that appeared at Cologne in 1611 with the same publisher. The author represents himself not only as "joiner", but also as "piper of the life guards of his majesty the Roman emperor, and promises to present many kinds of terminals, foliage, rolled work, perspective and other ornaments for much hand work". The title page is already a Barocco monster, where swelled and broken volutes alternate with recurved and stepped gables. The preface is dated 1612 and speaks of the author as deceased, also says that he had long waited for other masters well skilled in architecture," to give out something in writing " on the recently splendid art among us Germans and mentioned in his little book on terminals"; but s since nothing appeared, he will at least give his own ideas. Then he does so, when on 28 plates he produces all sorts of Barocco scrolls without definite composition, merely as elements of a new architecture. It is in fact a compendium of Barocco detail forms. Most attractive are the mere surface decorations on Pl. 11; on the contrary all else belongs to the most extravagant of the time. He even gives an alphabet in this style on Pl. 12; likewise pls. 14 and 15 teach how the usual heraldic figures, such ar lions, eagles and the like are to entirely terminate in Barocco scrolls. But it is most remarkable, that in all these abortions of caprice, he severely carries out

the different columnar orders, so that he has made for each of them a special sort of scroll as a principle. Thus there is m method in his madness. Another collection from the same publisher designated by the monogram H. E. and dated 1609 then gives on 24 pls. compositions in this style, namely tabernacles and additions to altars, in which the absurdities of the time are developed, but between Barocco details appear vesicas and the like (for example on Pl. 3). Most satisfactory are several designs for ceilings, such as Pls. 13, 14, 15, although also here are mingled much Barocco and capricious. A truly extravagant use is made everywhere of that ornament so characteristic of the late period of the German Renaissance, which in stone work imitates the forms of locksmith's work uith its richly decorated bands and hinges.

More moderate is the collection by TG. Haasen, court joiner and citizen in Vienna" published by S. Kreutzer in 1583. It bears the title; "Artistic and ornamental never before seen 15 perspective pieces or bases for the correct ground and art of the compasses, protractor and scale with correct shadows in d day and night, very useful and serviceable to all painters, joiners and those employed in building, etched on copper with special care". He assures that he has not desired to fly with the feathers of other birds, but prepared his work with the art, industry and emulation given him by God". For God had imparted to him in his high and unquiet age such a wonderful and nimble artistic way, the like of which without fame he had never seen reputed of another. "Accordingly he recommends his ideas " for inlaying, painting, to make with the plane, for use in summer houses, halls and other places, ornamentally and pleasingly". There are ceilings given in perspective, finely engraved and well composed, always with a figure represented at the middle. The Barocco forms are still very modeate, the whole is more severe and plain than most creations of the time There the perspective is managed with great skill.

But contemporaries are surpassed in the luxuriance and invention by the Barocco bombast of strasburg architecture and the painter W. Dietterlein, who stood in high esteem in his time, and was called by duke Louis v. Wurtemberg to Stuttgart, where he issued in 1591 his well known work on the columnar orders.

The title runs; "Architecture and arrangement of the five columns, the first book". it contains 40 plates in folio boldly etched by his own hand. In the dedication he states, that duke Louis called him and others to erect the farfamed new Lusthaus; but he returns to his home in Strasburg, he desires to represent "the many kinds of styles of ornaments and decorations, which belong to the five orders, so that everyone might vary according to the difference between them, and know how to employ them with charm". For the correct symmetrical arrangement of the five columns was scarcely observed longer, since each one according as he thought good had begun a new manner with wonderful and disadvantageous confusion and mixture of the different styles. But one could not always depend "on a playing", but must rather seek charm by variations and manifold alterations. Thus he now goes through the five columnar orders and gives for each in the pedestals, shafts of columns, bases, capitals, friezes, cornices and consoles such a diversity of ornaments, that one believes at first sight he uses absolute rule of caprice, until he comes to the knowledge that a definite principle lies at the basis of the whole, which dominates the forms of the details according to the character of the different styles. Yet never was more Barocco conceived, a and if one must recognize the streaming abundance of the gift of invention, so would he be quieted at the same time by the consideration, that the paper suffers, and that fortunately t the reality for good reasons must remain inferior to these extravagant fantasies. Most unrestrained his invention moves in the pilaster hermes, that he adds to each order of columns. For the Tuscan, which he compares to a rude peasant, the pilaster actually exhibits the figure of a peasant, but who with l leather apron, winter cap and mittens, and finally with a wooden wine tub is so covered, that only appear the feet with their wooden shoes and the heed, which bears a basket as cap. To give a view of his mode of composition, we add in Fig. 76 one of the most moderate arrangements; the system of the Ionic style with its richly ornamented columns, slender caryatids, broken entablature, windows, crownings and cornices, still remarkably simple for Dietterlein. It seems not unimportant that Dietterlein exclusively designates himself as a painter, for such naturalism

is rather to be placed to the account of the painter than of the architect. Involuntarily shall we recall the allied fantasies, which we found in Dürer (p. 150). His smaller compositions are always most attractive, as for example Fig. 77. The industrious Dietterlein in the following year caused a continuation of his work to appear, that treated of portals, doors, w windows, fountains and epitaphs. The entire work met with such approval, that it already appeared in 1598 at Nuremberg in an enlarged and improved edition. This comprised 209 plates and certainly contains the most luxuriant Barocco one could ever devise. No such luxuriant form, which was not already found here. The intersection, bending, breaking, penetration and all conceivable forms, the connecting of plants and figures, of c curved and scrolled lines of every kind here attained their c climax. From a hermes abruptly grow feet of a stag, while the entire head of a stag with horns accompanied by a hunting horn serves as a capital. That another time a fat cook (Pl. 75) is employed as an atlante, with two dishes on his head, two bundles of snipes and a kitchen knife at a belt, in the hand being a basting ladle, can cause us no surprise. The thoughtful consistency of the artist places crossed cooking spoons on the f frieze, heads of wild boars on the cornice, and on it as a crowning are a group of hares, deer, with cooking pots, a roasting spit with sausages, and finally a scantily clad woman, that professes to be Ceres. On another one, there are placed mortars instead of columns, but the attic bears cannon with their carriages, powder casks and piles of balls. It is remarkable how the imagination of Dietterlein knows how to enhance the five orders, and yet everywhere retains a certain harmony of ornamentation. Only in the Composite his gift of invention appears to break the cords, and it is amusing to see, how he now has recourse to the degenerate naturalistic tracery of the late Gothic time, in order to give the expression of the highest magnificence to compositions as au Pls. 196, 197, 202 and 203. The entirety is a real witches' sabbath of the Barocco style finding itself in the finest bloom of awkwardness. Yet these things have found practical results but in part on altars and epitaphs. It is characteristic, that secular architecture always kept itself much purer there, but the Church did not scorn

the most absurd work. It was the time, since the Jesuit order set in motion all means, allowed and disallowed, for the newly warmed over catholicism. The fearful abortions of the Barocco fitted finely into this tendency. But at the same time we recognize in such forms the same barbarism, which shortly afterward came in open expression in the horrors of the thirty years' war.

Chapter V. General form of the German Renaissance.

Before we proceed to the consideration of the separate monuments, we have to sketch a general view of the German Renaissance. But the German Renaissance receives its correct eleucidation from a comparison with the Italian and French. The three principal cultured nations in the centre of Europe were decisive in the course of artistic development iu architecture, sculpture and painting. How each of them established themselves in the great tendencies, in which the times moved, is of decided importance.

In the Renaissance both northern nations are opposed as receiving from the Italian. The antique art, as adopted by Italy and transformed for its national needs, continues the model f for all other peoples. Thus they borrowed at second haud, and therein is their common contrast to Italy. But thereby is exhausted what is common to them. In the conception and execution of the borrowings was established at once great differences,, even contrasts. In Germany as in France the middle ages was nowise ended at the beginning of the 16 th centurw. It lived with its arrangements and forms in the hearts of the northern peoples, where it was fast rooted, for yet a good while. Particularly within the cities it found zealous cultivation by the citizens. The world of forms of the late Gothic style was intimately connected with the industrial spirit, which then permeated the entire practice of art, The sportive formalism of tracery satisfied especially Germany and the existing tendency to geometrical art works. the growing idealism found its expression in the fixed naturalism of the foliage of the style. No wonder that especially in church architecture that still for a long time, as in France, men were satisfied by Gothic constructions and forms, and that till beyond the middle of the century Gothic churches were erected. But also secular architecture continued in this tendency to a great extent, and even in the 17 th century still exhibited Gothic peculiarities, namely portals.

Later even than in France the monumental Renaissance entered Germany. Not as if men were generally so long unacquainted with the new style. The connections of S. Germany with Italy were much more intimate than the French. Not merely was maintained a heavy commerce from Augsburg, Nuremberg and other cities with

upper Italy, also the scientific relations of humanistic circles with Italy were extremely animated. Thus it occurs that in drawings and engravings, paintings and sculptures, about after 1500 the Renaissance found increased admission to Germany. Yet on the formation of architectural undertakings, these studies at first had no influence whatever. While the Renaissance was introduced into France from Italy at the beginning of the 16 th century by the preference of the court, and soon came to dominate in magnificent buildings, there was hindered in Germany a transformation of architecture , as we have seen, by the turmoils of the time, the wars concerning the extension of the Reformation, until about the middle of the century. Entirely isolated and sporadic appeared the first vestiges of the Renaissance. Thus in Vienna the house portal of the Federlhof of the year 1497 is certainly a very weak experiment in the forms of the new style. To the earliest works of our Renaissance then belongs the entrance gate of castle Breuburg in Hessian Odenwalde, that exhibits the arms of count v. Wertheim enclosed by antique pilasters and dated 1499. From the year 1400 then is dated a little tabernacle with a splendid iron grille behind the high altar of church S. Stephen at Maintz, to which were then added in 1509 four candelabras like columns. In the cathedral there first appear victoriously on the tomb of archbishop Uriel v. Gemmingen (1514) the forms of the new style. Very naive still appears the Renaissance on castle Johannisberg in Silesia dated 1509. Then were added several church works, certainly with a strong mixture of Gothic elements. Thus the new parish church in Regensburg of 1519 with round arched windows with tracery, that are enclosed by side pilasters; so was the magnificent window in the cathedral cloister there; thus was the stately tower of the church S. Kilian in Heilbronn, begun in 1518 and in a strange mixture of Gothic a and Renaissance, even executed with Romanesque elements, that affords the clearest proof of the artistic fermentation of those days.

For the first time the new style appears in Germany on the portal of the Salvator chapel at Vienna of 1515. A few years later (1517) originated the elegant portal of the sacristy of the cathedral at Breslau. With full decision Italian work is

felt on the Jagellon chapel at Cracow of 1520. On the contrary the portal on the city hall at Breslau of 1521 is proved to be German work by the strong mixture of late Gothic forms. From 1524 dates the elegant portal at the arsenal of Wiener-Neustadt, certainly by Italian hands.

Henceforth the new style appears so frequently in the second half of the twenties and in so many places in Germany, that its general adoption by native masters can no longer be in doubt. In Treves 1525 brings the splendid tomb of archbishop Richard v. Greifenklau, and at Maintz cardinal Albert v. Brandenberg erected in 1526 the original market fountain; in the same year this art-loving prince of the Church furnished the cathedral at Halle with the richly ornamented pulpit. Now the citizen class took possession of the new forms; we find in Görlitz a private house from 1526 in the style of the Renaissance. Breslau added several buildings; the chapter house of the cathedral bears the date of 1527; from the following year 1528 is the ornamental portal in the city hall and the similar one at the Crown. A church portal of the same year, we then find at Klausenburg.

With these experiments at different points made at the same time, the Renaissance first became naturalized in Germany. At the beginning of the thirties it believed itself sufficiently strengthened to undertake the execution of greater works. Before all the German princes now powerfully joined the movement, and established greater problems in their magnificent castles. The earliest date is borne by the castle at Freising in its court adorned by arcades; but the style has the stamp of awkward provincial restraint. More securely and more animated are spread its graceful forms already in 1530 on the George building of the palace at Dresden; since then an energetic fostering of the Renaissance was now made. Then in 1532 are dated the earliest works on the castle at Torgau, and 1533 is read on the elegant stairway at Dessau. From the same year dates the energetic portal of the castle at Liegnitz, that is indeed recognized as the work of Dutch artists. On the other hand to the native school belongs the parts remaining only in a few fragments, of the palace at Berlin executed after 1538.

Meanwhile men were also not idle in S. Germany, but had based

on Italian powers more than in the north the elegant castle at Spital in Carinthia, that was erected about 1530 is entirely of Italian origin. The same is true of the Belvedere at Prague, that was built after 1536. Likewise Italian artists executed after 1536 the palace at Landshut and decorated it with frescos in the sense of the Roman school. On the contrary the certainly less important buildings at the castle of Tübingen of 1537 were executed by natives in the entirely German style.

Meantime also the citizen class approaches the Renaissance. Quite early in Alsace, where the city hall at Ober-Ehnheim is dated 1523, that of Ensisheim has the date of 1535, and the house in Colmar decorated by a fresco bears the date of 1538. In Nuremberg the Tucher house of 1533 belongs to the earliest of these works, in whilh the Renaissance is still strongly permeated by Gothic reminiscences. A masterpiece of noble and intelligent conception in the new style is however presented by the hall of the Hirschvogel house from 1534. No less complete is the projection with balcony and stair, which the city of Görlitz placed before its city hall in 1537.

The following decade brings us only a few new dates; but in it belong the buildings with which the elector Frederick II adorned the palace of Heidelberg after 1545, as well as the palace at Neuburg erected under Otto Henry. Then since 1547 was erected by a German master with the assistance of Italian mechanics the great inner court of the palace at Dresden with its four magnificent stairs and its loggia. An entirely Italian work is the Piasten castle at Brieg originating at the same time (1547), on whose portal the sportive luxuriant decoration of upper Italy celebrated its triumph. Italians then also adorned in 155 the city hall at Posen by a stately double portico.

Then about after the middle of the century the Renaissance began energetically to extend itself to all places in Germany. After the religious peace of Augsburg (1555) began to be quiet. Disturbances were laid aside, and with the seizure of John Frederick the Middle (1567) and the war of Cologne against G. Truchsess (534), the land enjoyed peace, that was first ended by the outbreak of the thirty years' war. In these sixty years of almost unbroken peace, when commerce and trade bloomed, a new intellectual life ruled everywhere, and the German Renaissance

developed in its entire fullness and original power. Had Germany possessed a dominant royal court like France, then the course of its Renaissance would have been just as distinct as there. In the French Renaissance the epochs are divided according to the reigns of the different kings, and we have based our description on this simple historical division. In Germany the movement is much more varied and complicated. From a thousand hidden sources it struggles into the light; it is often scarcely to be traced, By what secret channel it was nourished. But at one time it breaks forth with the power of spring from the hard earth, seeks its own way, but nowhere yields up its individual independence, so as to flow in the bed of a single dominant r river. The spirited form of the German cultured life rather consists even now in a number of separate provincial regions, which almost to obstinacy maintain their originality and independence. Hence in the place of the historical, we must here allow to appear the geographical description.

It is of particular importance to make it clear, from what different impulses the German Renaissance received its support. There are three great culture domains of Italy, France and the Netherlands, which then come into consideration. While the courts of the Catholic princes, namely in Bavaria and Austria g give themselves to Italian opinions, to cultivate a foreign Renaissance imported by Italians (we recall only the palace of Landshut and the Belvedere in Prague), the courts of the Protestant princes, influenced by the political relations with France, especially the Saxon, Brandenberg, Wurtemberg and the Palatinate, are inclined toward the French Renaissance, whose palaces borrow particularly the magnificent open stairways, as at Dresden, Torgau, Dessau, the old Palace in Berlin and others. Finally the north German commercial cities from Bremen to Lübeck and Danzig, adhere to the Dutch Renaissance, being connected with Holland by maritime coccerce, and borrow it with miked cut stone forms and briework, with the stamp of a scarcely understood and partly bombastic Barocco treatment of forms. Yet in spite of this influence Germany formed its buildings in an entirely original manner, when it transformed the foreign motives according to its own needs and an independent feeling in the style. Only the specifically Italian works executed by for-

foreign artists form an exception to this. But in this polyform creation there cannot be any mention of an entirely united and similar continuance.

In fact there is scarcely a trace of a constantly progressive historical development in the German Renaissance. Yet about t three different stages may be distinguished in the shades of
177 the style. The first epoch comprises the earliest experiments to naturalize the new architectural style on German soil. So far as this falls exclusively within the domain of the graphic arts, we have considered it in the second Chapter. For the Architectural consideration then remain only the few monuments, which originatef about between 1520 and 1550. The character of these is based on a naive adaptation of the early Renaissance if upper Italy, namely of Venice. The ornamental predominates, and indeed in the light ornamental stamp of a predominating plant ornamentation of flower scrolls, permeated by masks and other figures. Meanwhile where not exceptionally Italians have assisted, these forms in refinement of drawing and charm of movement notably remain inferior to the Italian. particularly is this also true of figures, in which the German stonemasons rarely succeeded. The independent members of the architecture, namely the columns and their accessories, were mostly t treated with uncertainty and varying without accurate understanding. Besides the Gothic always still plays a great part in membering the details, in door and window enclosures, stairs and the like.

The second phase of the development begins about the middle of the century. Men in the meantime have learned to know the antique forms more correctly by manuals more and more distributed, and know the use of them more accurately. The varying u uncertainty recedes, and men now must expect an appearance analogous to the Italian high Renaissance, or at least a development, such as that found in France at about the end if the reign of Francis I and the beginning of that of Henry II. But there was wanting the basis for this in Germany, there were especially lacking important leading and executing masters, and thus each sought in his way to find himself right in the chaos of different forms. Besides the elements of classical architecture and the reminiscences of the Gothic, there appeared

at the same time the early indications of the beginning Barocco style. All this produces a mixture, that is not always happy, but still has imposingly expressed itself in some masterly creations, such as the Otto-Henry building at Heidelberg, the palace court at Dresden, the court of the olf palace at Stuttgart and the arched portico of the city hall at Cologne.

This development of the style then imperceptibly passes into another, which may be designated the third stage of the German Renaissance. In it everything acquires a dry expression; the forms are often heaped to overloading; Barocco and caprice are more strongly mingled, and especially the ornamentation loses the refined basis of the earlier time, and again turns to a p play with geometrical forms and an imitation of foreign ornam-
176 ents, particularly from the domain of Smith's and locksmith's work. With the outbreak of the thirty years' war, this development also finds its end, and afterwards the French style of Louis XIV enters the vacancy.

The greater force also now lies in the undertakings of the princes. After 1558 it rises with its noble arcade porticos, the palace at Stuttgart. In the same year is commenced at Wiemar the very original brick building of the Fürstenhof. In the same material and style follows in 1555 the palace at Schwerin. Meanwhile in the south after 1553 arose the graceful little palace at Gottesau near Carlsruhe, and after 1556 Otto Henry added to the palace at Heidelberg those parts, which form the pride of the German Renaissance in the north as well as the palace at Güstrow, which alter 1558 was erected under the decided influence of the French conception. In the same year the Heldbsrg was decorated by its nobly treated bay windows, while after 1559 the castle at Oels experienced a thorough rebuilding. The citizen class also now followed still in the second line; of the year 1550 is a house in Weissenburg, of 1552 is to be mentioned the city hall at Mühlhausen; in Lucerne originated by an Italian hand the magnificent building of H. Ritter.

After 1560 the movement especially increases in power and extent, so that henceforth also the citizen class participated therein with greater energy. 1560 marks the rebuilding of the castle of Dargun; 1562 is read on the magnifiment stairway of the castle of Göppingen; after 1564 arise the richly decorated

arcades of the court of the Plassenburg; With the same date are marked (1564) the beautiful portals at Neuenstein; 1565 is read on the castle of Bernburg, and the same date is found in the splendidly decorated castle chapel at Celle, and in 1569 again appears the ornamented brick building at Gadebusch. In the same year begins the rebuilding of the castle at Heiligenburg. Of city buildings is first to be mentioned the city hall at Altenburg from 1563; soon follows the elegant portico of the city hall at Cologne, while after 1566 Lüneburg begins the rich ornamentation of its city hall, and Schveinfurth builds its Mill gate in 1564.

The seventies already bring a predominance of city undertakings, particularly in the erection or enrichment of the city halls. After 1570 Lübeck erected the elegant portico of its c city hall; from the same year dates the new building at Schweinfurth. After 1572 Rothenburg proceeds to the erection of a city hall placed before the older Gothic building, and it adds thereto after 1576 extensive buildings at the hospital. Likewise arises in 1574 the imposing city hall at Emden. The Hopf house in Rothenburg bears the date of 157_; on the house zum Ritter in Schaffhausen is read 1570. The quite original bay window near church S. Martin in Colmar is marked 1575, and the Gelten guildhall in Basle by 1578. Of the buildings of princes we find from the same time only the castle of Offenbach from 1572 the castle court at Stettin of 1575, the buildings on the Trausnitz of 1578, and from the same year the Maxburg in Munich.

To verify the later course further by dates is not of interest. The movement ever becomes broader anf draws all classes to competitive participation therein; but it very soon runs into the dry bombast of the Barocco style. Although now our materials are always still incomplete, every one must still obtain an impression of an artistic movement of rare force, variety and intensity. While the artistic genius of Germany was diverted from painting after the deaths of Dürer, Holbein and the generation trained by them, it threw itself with its entire force into the domain of architecture and the decorative arts connected therewith. After 1540, and even earlier here and there, there originated a love of building and sculpture ever becoming more general, and which led to an original

transformation of the architecture.

This interesting and never before recognized in its entire force and depth, transformation of the artistic powers of the nation is intimately connected on the one hand with classic antiquity, on the other with the change in the views of life introduced by the Reformation, that for the first time in the North produced a characteristic secular art. To this is added aiding conditions of external kinds; in the cities a citizen class enriched by commerce and industry, that for its improved and refined needs of life sought an expression in architecture and the splendid equipment of magnificent houses, at the same time before the collapse of the power and nobility of the old imperial cities, those were still embodied in grand city halls and other public buildings. Moreover the modern princes, then even elevated to independent importance, were full of zeal not merely to adapt from country life to the more refined customs and a more general culture, but also to determine the conception of the modern power of the princes in state transformations, in law and administration, Church and school, and to express strongly the entire manifold endeavors by the arrangement of magnificent palaces, summer houses and gardens, as well as by buildings for the administration, schools and churches. In the course of the development the rural nobility joined in these endeavors with emulation, and transformed their mediaeval castles into stately and ornamental seats of the nobles. If we count therewith the vast number of tombs of every kind, which the religious sense in union with the enhanced estimation of personality produced everywhere, and finally of a no less series of works of church ornamental art, of pulpits, altars, lecterns, tabernacles, organs and the like, which were yet always required and executed, thus we have a vision of scarcely surpassed variety. First while we recognize and estimate this world of creations, we take possession of the materials indispensable to the understanding of the great culture movement of the 16 th century.

But also the purely esthetic side of the object must be understood. In our scholastic education, we are too quickly inclined to judge of creations from the point of view of the so-called purity of style. We do not note that it is quite frequently

only artistic importance, that in such formal external correctness seeks a covering for its poverty. Now the works of our G German Renaissance are still far less correct than those of the French; also purity of style can scarcely be mentioned, where the entire course of development consists in this, that the mediaeval tradition plates itself on a level with the antique w world of form, and the native customs of the North with the art of the South. But whoever knows how to recognize the essential in artistic creations, he will be astonished by the abundance of original power and indeed by the native genius of this world of art works, and be greatly impressed. Since it is nowhere a copying of patterns, but is everywhere individual freedom, freshness of conception, a living force of execution. But all is based on the solid ground of a soundly developed and artistically inspired handwork, that in the least parts of the execution shows itself in its entire truth, and lends to the works of this epoch an enviable flavor of originality and charm. Where such merits characterize a world of art creations, there may also the stamp of firm be more within a conception determined by the conditions of the time and of the national state of culture, which can no longer be our own, there it well becomes us to be just to the grand essential tendencies of such an animated epoch with proper modesty.

In order to describe in detail the character of the German Renaissance, we have to commence with the treatment of the details. As for what first concerns columnar architecture, there is no greater number of varieties, than are presented by the German Renaissance. Namely in paintings, drawings and woodcuts from the first three decades of the century, there swarms an almost immeasurable diversity of forms. meanwhile all is so full of caprice, that it withdraws from a systematic analysis. Only so much is certain, that the masters held all these often very wonderfully adapted forms to be actual Renaissance. Many of these straoge plays in forms certainly appeared in monumental architecture; thus particularly that treatment of the column like a plant, which gives to the lower part of the shaft a swelling and covers this with serrate foliage, the base being capriciously composed of knobby swelled members, and also the capital being treated in a mixture of mediaeval and dimly

understood antique motives. The external portal of the George building of the palace at Dresden (1530) is a characteristic example. No less is the bay window given in Fig. 78 from castle Hartenfels in Torgau, one of the richest works of our early Renaissance. From these dimly sportive forms we however turn to those, which with greater certainty exhibit the elements of t the Renaissance. In general there also predominates on these a stronger tendency to ornamental treatment. Particularly is this true of those at portals and other prominent places, for example on tombs, fountains, etc. where columnr come into use. As a rule rich sculptured ornament is given to the lower part of the shaft, lions' heads then projecting from this at the middle. Thus the former and unfortunately recently destroyed portal in the chancery street at Stuttgart (Fig. 79). Here the ornaments are imitated from the rich forms of a metal decoration. The upper part of the shaft is fluted and the capital is executed ornamentally in the Corinthian form. Another example is afforded by the portal of the Chancery building in Ueberlingen (Fig. 87), where the lower part forms nearly half the height of the column, and from the jaws of the lions hang festoons of leaves. The capitals here are treated in free Corinthian manner with a single row of leaves. The pedestal is never wanting to such columns and shows bold lions' heads, that with rings in their jaws recall the favorite form of door knocker. Very elegant columns of this kind are also at the outer portal of the castle at Tübingen. The later time changes by preference to simpler orders of columns; namely the Doric-Tuscan. A characteristic example of this kind is on the portal of the English house at Danzig (Fig. 80).

In an entirely different way are the columns treated there, where they have to fulfil a more earnest function, thus particularly for arcades, as they especially occur in courts of p palaces. Since they must there be suited to the low stories of northern buildings, they are made stumpy and squat, with freer transformation of antique proportions. But just by this they often receive the character of a peculiarly powerful beauty, which seems rather the result of free imagination, than of necessity. Thus strikingly in the court of the old castle at Stutt gart (Fig. 81). Here are employed in three stories columns

with Corinthian capitals, the shafts having a bold belt, which in the two upper stories joins the cap of the balustrade. The shafts are freely fluted, in the ground story the flutes have a peculiar and frequently occurring filling, that is imitated from a flute. The lower part of the shaft has little flutes in this story, but on the contrary in the upper stories it is obliquely ribbed. All these details as well as of the treatment of the balustrade, a view is given in Fig. 8.. Still dryer is the treatment of the columns of the court of the old mint at Munich, that we give in Fig. 225 in chapter XI. There the two lower stories have Ionic columns and unusual sturdiness, that corresponds well to the character of the building. Of palace courts with columnar arcades are then also to be mentioned that in the Piasten palace at Brieg, which exhibits depressed arches of wide span on very short Ionic columns.

Finally are to be mentioned those cases, where the isolated column alone comes into use, namely at fountains, but also for the Maria columns, etc. Here they appear independently and are freely formed according to the feeling of beauty of the artist. Thus on a beautiful fountain at Basle (Fig. 120) and on a fountain at Gmund (Fig. 83), where the curved outline of the shaft recalls the early Renaissance. So on the original fountain of the child-eater in Berne (Fig. 84),that presents a fine example of a free and animated treatment of form. Thus farther on the fountain at Rothenburg (Fig. 198), where it is not free from Barocco elements and still has an elegant general form and a picturesque effect. On the contrary the Maria column in Munich is treated severly classically, and whose capital we give in Chapter XI. Entirely original is the column on the old chancery in Stuttgart, that contains a winding stair and bears a gilded Mercury after G. da Bologna. Its capital (Fig. 85) with the f freedom of genius, is a transformation of the Doric-Tuscan into Barocco forms.

As a rule the treatment of pilasters follows that of the corresponding colonnades. They are mostly fluted, but just as frequently have a border and the panel receives ornaments of leaves and flowers, in whose scroll work are mixed figures and all sorts of emblems. Examples are afforded by the facade of the Otto Henry building at Heidelberg (Fig. 144), and the portal from the city hall at Rothenburg represented in Fig. 88. About

the end of the epoch it is favored either to treat the pilast-
ers as rusticated with bosses, as for example in the ground st-
ory of the Otto Henry building, or to diminish them downward
like hermes, generally with a scale treatment as in the chapel
at Liebenstein (Fig. 167). Still more frequently the lower
part of the shaft is covered by a sportive ornament like the
columns, which then chiefly takes the form of metal overlays.
Thus on the Frederick building at Heidelberg (Fig. 146) and on
a house at Danzig, where are employed trophies anf other embl-
eds. It is most Barocco, when at the middle of the shaft a part
begins to project abruptly from the ground as a strong swelling,
in order to again join the shaft as a volute. This occurs equal-
ly on pilasters as on half columns; thus for example on the c
chapel at Liebenstein. There the late time especially makes un-
usual and eccentric the use of hermes and caryatids, indeed not
merely with diminished shafts but also with all sorts of fant-
astic ornaments, views of which are given by the chapel at Lie-
benstein, the Otto Henry building at Heidelberg, a private hou-
se at Dinkelsbuhl (Fig. 108) and others. Besides these fantas-
tic forms at last a reaction also makes itself felt, that con-
ceives the pilaster in a more severe manner as a structural m
member with straight and somewhat diminished form of the shaft.
Thus on a gable of Nuremberg (Fig. 100), or also executed in
rustication as on the hospital of S. Catherine at Heilbronn.
(Fig. 166).

Independent pier construction is chiefly employed in arca-
des of courts. One of the finest examples is presented by the
Plassenburg (Fig. 217), where the entire pier with the other
surfaces is covered by relief ornaments in extravagant abund-
ance. Instead of this sculpture in relief sometimes occurs a
flat ornament sunk in the vertical ground, making an extremely
elegant effect. Exceptions are found in the court of the palace
at Freising, and usually also separately on pilasters, especi-
ally on the smaller monuments, tombs and the like. From the
more sportive treatment, pier construction first frres itself
about the end of the epoch and in the sense of the antique in-
sists on bold membering. A striking example of this kind is in
the court of the Peller house at Nuremberg (Fig. 209), simpler
in the Trausnitz near Landshut (Fig. 222), finally in consistent

execution in a more severe Italian Renaissance in the court of the city hall at Nuremberg.

The treatment of the arch, when connected with columns or piers, substantially remains the same, and indeed one recognizes here mostly the separation between the middle ages and later times. Not merely with the pointed and flat arches, the latter particularly favored by the lowness of the stories, appear besides the round arches; also the membering often still has the character of the Gothic. The arch is chamfered and coved, as in the palace court at Stuttgart (Fig. 158), where the segment arches rest directly on the abacuses of the capitals of the columns. In other cases as on the portico of the city hall at Cologne occurs the pointed arch, indeed here with the antique membering. In the hall with basins of the Lusthaus at Stuttgart (Fig. 161) the principal cross arches, that rest on stumpy Tuscan columns, have rectangular sections in the antique manner; on the contrary the ribs of the net vaults are entirely Gothic. The antique in fact soon obtains supremacy in the treatment of the arches, with its rectangular forms like architraves, whether men permitted these to act by their profiles as generally the case, or also that the arches were entirely covered by ornaments as on the Plassenburg (Fig. 217).

The portal construction usually participates in the changes, which the arched construction makes in general. Portals having a straight lintel belong to the exceptions and as a rule come into use only for the smaller openings, as on the house portal at Biberach (Fig. 86). The rule for portals also in the German Renaissance is the round arch, although sometimes as on the c city hall at Mühlhausen (Fig. 131)the pointed arch, or even also occurs the flat arch as on the original private house at Colmar (Fig. 132). Where these forms borrowed from the middle ages occur, they also bring the mediaeval profile with chamferer and coved angles, as on the example just mentioned. The cove then either ends with a little volute, or it extends to the impost directly in the rectangular profile of the jamb. But after the middle of the century also here the more severe conception of the Renaissance makes itself felt, and not merely in the membering of the arch like an architrave, but also in the covering of the jambs of the portal simply appear the antique col-

columnar orders as on the portal at Ueberlingen (Fig. 87), or are doubled as on the portal at Stuttgart (Fig. 79), or strengthened by pilasters as on the portal at Danzig (Fig. 80)., or are reduced to mere pilasters as on the portal at Rothenburg. (Fig. 88). A bold and often richly ornamented console characterizes the keystone of the arlh, ornaments of plant or figure kinds decorate the spandrels and surfaces of the archivolt as well as of the frieze. For the upper crowning men are first satisfied by a gable; later however the gable is often broken in a Barocco way, as on the before mentioned portal at Ueberlingen or --- particularly when a window system is connected with the portal --- there is an addition like an attic with pilasters and side volutes and often with a rich crowning is added as on that portal at Rothenburg (Fig. 88). This form of portal occurs on citizens' dwellings as on princely castles, on city halls as well as churches and chapels. It is an exception, when to the main portal is added a smaller one for persons on foot, perhaps the influence from the French chateau architecture. Yet such an arrangement is found in the old palace at Stuttgart and on the castle at Tübingen, executed in the richest manner on the castle of the Piasts at Brieg, of which we give a representation in Fig. 89, that presents the full impressinn of a rich composition in the early Renaissance. How at the end of the epoch the portal becomes more severe and simple, and men abandon the rich effect in favor of a higher architectural earnestness is shown by the portal of the palace in Munich represented in Chapter XI.

The treatment of the window has many relations to that of t the portal, but shows even greater diversity in the mixture of mediaeval forms with those of the new style. Aside from the still entirely Gothic windows with pointed arches on church buildings, as on the chapel at Liebenstein (Fig. 167) and the church at Freudenstadt, as well as the broken arches, as for example the bay window of the castle at Torgau (Fig. 78) exhibits, there occur equally round and flat arches and also straight lintels. Likewise here are first favored the mediaeval profiles; coving and chamfering, ending below with little volutes or a simple oblique plane, as on the portals. Thus on the gables at Heilbronn (Fig. 166) and at Nuremberg (Fig. 100), and

likewise but with a stronger expression of Gothic forms, on t the Tudor house at Nuremberg (Fig. 101). An antique conception of profiles of architraves as well exhibited by the Piasten c
192 castle at Brieg (Fig. 89), where is added an enclosure by pilasters with entablature and cornice. In most cases the windows are not divided, so that the little round panes set in lead, that remained in use during the entire time, were merely held by wooden frames. But with more stately arrangements the window was divided by a stone mullion, that usually received ornamentation as a hermes or caryatid, as on the Otto Henry building at Heidelberg (Figs. 90, 144), or occurs in much varied f forms of pilasters, as on the Frederick building there (Fig. 146), or on palace Gottesau (Fig. 135). The frieze over the windows then contains rich ornamentation, and above the cornice is either a free sculptured crowning as on the Otto Henry building, or a simpler gable adorned by masks, as on t the Fredericks building. Perforated gables also occur frequently in the later time, as on the city hall at Gernsbach (Fig. 139). Often are also found cross bars in the windows as in the ground story of the city hall at Mühlhausen (Fig. 131), indeed even doubled crossbars, as on the arsenal at Danzig (Fig. 103), yet such cases are not common, since the limited heights of s stories seldom permit them. Occasionally are windows also grouped in threes, where the middle one is somewhat higher than t the others. The city hall of Mühlhausen shows this form still in its mediaeval conception, and the Gelten guild at Basle gives it a classical form SFig. 121), and the Spieshof there (Fig. 122) adds thereto the Palladian motive of giving the middle window an arched top. Finally sometimes also occur grouped round arched windows, as on the city hall at Constance. (Fig. 140).

Particularly characteristic for the entire German Renaissance is the treatment of the ornament. It starts first in this from the fine ornamentation of the Italian early Renaissance, that employed as a basis plant forms and mixed therewith all sorts of figures, especially masks and fabulous beings from the antique, but also the emblems of all kinds. This graceful ornament of the early time, that is distinguished by rhythmic oscillation and clear flow of lines, as well as by graceful distribution

in space (Fig. 91), is applied to friezes and pilasters, shafts of columns and spandrels of arches, in brief to all surfaces presenting themselves. Examples of this ornamentation are in Figs. 44, 45, 52, 64, on the bay window of the castle at Torgau (Fig. 73), and the portal at Biberach, Rothenburg and Ueberlingen (Figs. 86, 87, 88). Besides this ornamentation there is s soon established for surface decoration, particularly for the inlaid work (intarsia) derived from Italy and soon becoming common, a fancifully curved scroll work and foliage, that manifestly borrows its motives from the damascening of oriental w weapons (Figs. 88, 53, 91). This Moorish ornament plays in our Renaissance the inlaying of iron work a great part and also in woodwork, where then the use of different kinds of woods often leads to a very attractive effemt. (Fig. 92).

But about the ciddle of the century that graceful plant ornamentation was ever more suppressed and at last entirely omitted. First is the so-called cartouche work, that from the Italian Barocco already early came to France and Germany; rolled and cut with its ends sharply bent outward and freely projecting bands, that imitate a flexible material, and probably was first produced for the common temporary decoration by the use of gypsum and other soft materials (Fig. 93). But this ornamentation combined in Germany more than elsewhere with a surface decoration, which derived its motive from the splendidly wrought locksmith's and smith's art. Even the imitation of rivets and nails with their faceted heads, that connect together the separate parts of metal fittings, were represented with the greatest care in stone or wood. For example from these elements is composed the frieze represented in Fig. 94 from the Frederick building in Heidelberg. The figure element generally makes itself apparent there,particularly in masks and heads. Of the same sort is the composition of the balustrade of a terrace from the school alley in Stuttgart in Fig. 95. Likewise the c capital (Fig. 85) there belongs in this class. A characteristic example is further presented by Fig. 96, which is borrowed from a tomb in the abbey church at Comburg. How luxuriantly this ornamentation is also occasionally employed on smaller show pieces by wood carvers as shown by the columns of an altar of the chuhch at Ueberlingen (Fig. 97). finally to the same idea belong

the ornaments on the enclosure and the column od the great fountain in Rothenburg (Fig. 198).

This ornamentation is the strength and the weakness of the German Renaissance. On the one hand it expresses in itself a fullness of imagination and originality, a certain art and a bold dryness. But it also shows how deeply the tendency to geometric play of forms and affectation is embedded in the German mind, and how this drift ever appears anew in the historical development. The same course in the Gothic period finally lost all in the play of tracery; the same sense now brings into the Renaissance analogies under changed forms and conditions. There it was the tyranny of the stonemason, that subjected all to itself; now it is the domination of the metal style, particularly of smith's and locksmith's work, that acts on the stone style. But it always remains a principle more manual than artistic, that appears therein, a proof that the highest artistic nobility is spoiled with us by certain dryness of the sense, of we may say rather a narrow minded pedantry. This being granted --- one can however enjoy the original power and freshness of the conception, the certainty and luxuriant effect of these works.

Yet this metal style did not entirely suppress free ornament. Especially in stucco decoration and painted ornamentation, plant forms mixed with figures retained the supremacy. But being compelled to compete with the other unusually strong forms, also here the more graceful mode of the earlier time was abandoned, the forms belace larger and wider, and there are connected with the acanthus, that always forms the basis, naturalistic foliage with flower and fruit scrolls, so that indeed a richer impression is obtained, but at the cost of the purity of style. To this is added the manifold use of volutes and similar curved lines, in which again appears the tendency to geometrical forms. An example of this kind is afforded by the decoration composed of stucco and painting from the palace at Munich, contained in our Fig. 96. Likewise the glass paintings from the palace (Fig. 70) exhibit a similar character.

Even more sharply expressed is the German peculiarity in composition of facades. In Italy horizontal construction was predomonant in all facade construction. Bold cornices separate

the stories and a still richer crowning cornice forms the upper termination. Opposed to this horizontal tendency the vertical lines are but moderately accented, and ven where they become more prominent in the later development by columns and coupled systems, they are restrained by a corresponding strengthening of the horizontal cornices. Broadly extend the masses of the palaces, the simpler houses strive to approach them, and even on the churches is the construction omitted but a limited way. France takes the essential elements of this composition from Italy, but gives the vertical tendency almost equal emphasis in the lofty roofs, the numerous towers, pavilions and bay windows. But the facades retain according to the Italian custom the horizontal terminal cornice, as a rule strengthened by balustrades, then the roofs are almost always hipped, yet by numerous little roof dormers the gables obtain a closer relation to the facade and further accent the vertical elements.

Entirely otherwise in Germany. The entire facade architecture here returns to the form of the mediaeval citizen's house. High and narrow rises the house, as a rule with its steep and mostly stepped gable toward the street. There the architecture with the expressed vertical tendency continues the principle of the German Renaissance. Also is transferred as far as possible to the larger castles , so that at least the angles and the middle are equipped with high gables. In the membering of these facades still predominate at the beginning the mediaeval principle of quiet surfaces, that are opened by windows mostly with Gothic mouldings. The windows are grouped in pairs or threes and are only connected by the sill moulding. Examples are presented by the little facade from Cannstatt (Fig. 164), the house at Ensisheim (Fig. 99), city hall at Rothenburg (Fig. 196), the house at Frankfort a M. (Fig. 182) and others. But soon the antique orders were employed for dividing the facade, even if in stumpy form owing to the low stories. As a rule men are satisfied with arrangements of pilasters, in the use of the single system proceeding with great caprice.

Most important for the effect of the facade is the treatment of the gable. In a free variation of the stepped form, which the middle ages gave to it, it is decorated by volutes, curves like horns and other fanciful shapes, in which again especially

the imitation of metal fittings plays a great part. As a rule the gable wall is subdivided by pilasters and separated in several stories by bold cornices. On the projecting angles in a free change of Gothic forms are placed obelisks or even balls. A developed example of a private house at Nuremberg is in Fig. 100. In other cases, where the arrangement of the windows permits no further division, the gable is at least enclosed by bilasters. Thus on the hospital of S. Catherine at Heilbronn (Fig. 166). Either volute work with a crowning obelisk forms the upper termination, or as on hre Nuremberg house there is a perforated gabled addition. The diversity in the treatment of this gable is extremely great, that obviously was the favorite piece of the architects of the time, and was from the citizen's house of the middle ages carried over into the Renaissance. We give examples among others in private houses of Ensisheim (Fig. 99), Cannstatt (Fig. 164), the Peller house at Nuremberg (Fig. 202), city hall at Gernsbach (Fig. 189), L Lusthaus at Stuttgart (Fig. 159). To the most stately facades of this kind belong the house zum Ritter in Heidelberg (Fig. 147), the so-called Rat-catcher's house and the Wedding house at Hameln, Leibnitz house at Hanover (Fig. in Chapter XVI), Cloth Hall at Brunswick and many others. A magnificent example is then presented by the Frederick building at Heidelberg (Fig. 146), where the gable is placed before the hip roof in the French manner. Otherwise we seldom meet with this arrangement in Germany; where it occurs this is mostly an imitation of a mediaeval custom. But it nowhere comes into extensive use as in France, where frequently the architecture only commences a above the crowning cornice, and the buildings are covered to excess by a forest of fantastic forms, bays, dormers, chimney caps etc.

In other cases where a building has its longer side and not its gable turned to the street, there only exceptionally as on the city hall and the Fürstenhaus at leipzig, the university at Helmstadt and the castce at Hämelschenburg (Fig. in Chapter XVI), smaller gables are placed before them; the rule here is also rather to show the roof not masked, and to decorate it by colored glazed tiles, as on the city hall at Mühlhausen (Fig. 131). Also in such cases thecrowning cornices mostly remain

simple, and the German Renaissance nowhere has such magnificent cornices ho show as the Italian on the palaces at Florence, Siena and Rome, or so luxuriant as the French on the chateaus of Blois and Chambord and the city hall of Beaugency.

These facades acquire their principal charm by the likewise truly northero peculiarity of the bay window. If suitable, this is placed at the middle of the facade, where as a rule if is rectangular, projecting with windows in front and at both sides. Still it also occurs unsymmetrically in the same form, as on the ;eibnitz house at Hanover, or it obtains by a second its symmetrical contrast, as on the house zum Ritter in Heidelberg. This is likewise an inheritance from the middle ages, and it sometimes rests on a Gothic ribbed vault, as on a private house of the Hain St. in Leipzig. (Fig. in Chapter XV). There it is terminated in the upper story by a perforated balustrade as an open balcony, that however has a protecting roof resting of c columns. A similar arrangement, but without the protecting roof, is shown by the beautiful bay window at Ensisheim (Fig. 99). However this is brought nearer the new style, since with a number of corbelled members it rests on an Ionic column. Similar is the magnificent bay window on the palace at Torgau, whose columnn still retains the swelled shaft of the early Renaissance (Fig. 73). A very stately and broadly developed bay window is that of the Maximilian museum at Augsburg, yet here
203 the column is omitted on account of the breadth of the arrangement, and the entire bay window is corbelled out (Fig. 173). On the contrary, where a bay offers a freely projecting angle, this will be chosen for the arrangement of the baw window. the bay window is then sometimes in reltangular form but projects diagonally, as on a house at Colmar (Fig. 132). Or the bay window is made circular as the Fûstenhaus at Leipzig shows two of them in a stately treatment (Fig. in Chapter XV). However most commonly occurs the polygonal form, as on the city hall at Gernsbach (Fig. 139) and on that at Rothenburg (Fig. 196). The c corbelling will they always be divided by more or less rich antijue belts. The windows with their animated jambs and balustrades, perforated or decorated in relief, sometimes also the decoration by pilaster orders or by figure accessories, as on the beautiful bay window of the Tucher house at Nuremberg (Fig.

(Fig. 101), all this gives these bay windows an enhanced importance as show pieces of the facade.

Before we consider more closely the arrangement of the plan, there remains for us also to cast a glance at the various tendencies of the German Renaissance, which entirely or partly rejects the use of ashlar construction. This is first the construction executed in bricks. In the northern German low lands this was midely extended, as well known, and until the end of the German epoch it produced a great number of important works. There is also its seat during the Renaissance epoch. But by o far it is no longer practised in the extent as in the middle ages. When the Italian Renaissance became naturalized in Germany, men in the North for a long time remained faithful to the Gothic, so that there is scarcely a mention of a transition style. Later the scholastic use of the antique forms, which chiefly came from ashlar construction, extended everywhere, so that in those countries where this material was refused by nature, almost generally fell into its imitation by stucco, when in certain cases they did not come to the luxury of importing stone from a distance, as indeed occurred in the wealthy commercial cities, in Bremen, Lübeck and Danzig. Only in a small domain of the German North, in Mecklenberg and the adjacent provinces did men remain faithful to the native mode of construction, and erected a number of magnoficent structures, on which the surfaces were indeed covered by stucco, but the portals and windows with their enclosures, the cornices and friezes and the other ornamental parts were executed in burned bricks. The principal work of this architecture is the Fürstenhof in Wiemar. Our illustration (Fig. 102) gives an example of the rich effect of this style. its chief merit indeed consists in the surface decoration, and the treatment of the pilasters, mullions and arches of the windows with their foliage, that has a high charm. Also the portrait medallions much employed in the friezes are distinguished by fineness and sharpness. On the o other hand there cannot be denied the entirely Barocco taste of the time in the caryatids and atlantes, which as hermes enclose the windows and portals, and the architectural composition, and particularly the combination of the window gables with the other parts of the enclosures leads to a striking hardness.

Of a similar kind was the castle of Schwerin before its rebuilding. Other examples are the castles of Gadebusch and Dargun.

In the great commercial cities of north Germany the Renaissance was adopted with Zeal, and it was abundantly employed for public and private purposes. Where for this purpose the cost was notfeared, to import stone from afar --- in Danzig men occasionally caused entire facades of marble to be brought from Venice --- there the forms elsewhere common were accepted. But in many cases and especially for public buildings, men preferred to erect them in a mixed construction, so that the surfaces consisted of unplastered bricks, but the structural members, enclosures of doors and windows, cornices, pilasters and allied parts were composed of cut stone. The home of this style is in the Netherlands, which then by its political importance and its great commerce was determinative for the entire North, and this style not merely extended to north Germany, but also extended over England and Denmark. Barocco and prosaic elements certainly are mingled in this conception, rustication and the Doric=Tuscan style predominate according to the custom of the time. Particularly was developed on the high gables the curves and volutes of the time in combination with imitated metal fixtures. But the solid construction and an expression of dry solidity and luxuriant force also lend a charm to these works. As an example we give the read facade from the arsenal at Danzig. (Fig. 103).

A much greater extent has a third kind of architectural treatment, which in a prominent way bears a German character; the use of wood construction, indeed in combination with masonry in half timber work. The preference for the use of wood for artistic works is deeply imbedded in the spirit of German people. In sculpture this is evidenced by the numerous carved works on altars and other places; in architecture half timber construction dominates in almost all provinces of Germany, and it has never been entirely supplanted by the proposed construction in masonry. As strongly the wood construction of the house is German, the masonry construction is Roman, as already proved by the language, that originally knew only the carpentry for building, while the words wall, lime, mortar, brick and paving are Latin in origin. The provinces in which this primitive Ger-

German architectural style existed in its richest and most splendid form, in northern Germany are the region of the Harz mountains and their slopes. In cities like Brunswick, Hildesheim, Goslar and others still remain numerous examples. The supremacy of the Gothic style has not indeed passed away unnoticed in these naive creations of the spirit of the people; but first during the Renaissance epoch wood construction experienced its richest development. The inclination to the Renaissance forms sometimes goes too far, so that the wood construction f frequently becomes an unjustifiable imitation of stone construction. One of the most complete transfers of the stone style with its entire ornamentation into wood construction is presented by the facade of a dwelling at Frankfort-o-M, which we give in chapter X, and which goes so far as a complete falsification of the construction. Only on the corbelled stories is recognized wood construction.In strict contrast thereto stands most of the wooden buildings of north Germany, of the Rhine provinces and of southwest Germany. The elements of half timber construction are often brought into use in a very naive manner, as on the house at Eppingen of 1582 near Heilbronn, which not only exhibits on the angle consoles and the main middle posts the forms of the Renaissance, but in the subordinate framework by simple intersection after the manner of the Gothic style, produces an ornamental effect (Fig. 104). On these buildings the ground story is made of masonry, and then is required to support the projecting superstructure, stronger stone construction, that frequently gives opportunity for richer treatment. Thus on the already known house at Frankfort, but is especially elegant on the front corner house of König st. in Stuttgart opposite the castle place. The angle is resolved into an ornamental shell niche, that is crowned by an Ionic pilaster capital. Over this rises an elegant console decorated by a splendid c mask.(Fig. 163). A characteristic example of simply treated and yet ornamental half timber construction is afforded by a house at Schwabisch Hall of 1605, which we give in Fig. 149. Here also the projecting roof gable shows an arrangement for the windlass for hoisting articles. Another example from Great Heubach near Miltenberg of 1611 is interesting for its bay window, that projects on a stone console from the ashlar construction

of the ground story (Fig. 105). In contrast to these buildings we give in Fig. 106 a wooden house from Halberstadt, which indeed artistically forms the principal parts of the wood construction, the projecting ends of beams and the cross beams with bold carved work, and by the imitated arches beneath the windows seeks to approach the character of stone construction. How far this imitation sometimes goes is shown by the example of a house from Dinkelsbühl (Fig. 108), where hermes consoles and other elements of monumental ashlar construction are adopted. From another house at Halberstadt we give in Fig. 107 the very characteristic and beautiful treatment of the beam ends and of the cross timbers. More extended information concerning these buildings is later given in the Chapters concerned.

Finally there is still another species of facades to be considered, which Germany received from Italy and developed in a peculiar way; the painted facades. They preferably came into use where no material existed for ashlar construction, and there was no inclination to employ terra cotta instead of it. Thus especially in Augsburg and Ulm, where the sight of the painted facades of the cities in upper Italy wau common to the widely traveled merchants and artists. But also in localities in which a good stone was not wanting, as in Basle, Schaffhausen and other cities of Switzerland and the upper Rhine, the love of color of the time resorted to this gayer means of decoration. To the first who gave artistic expression to this custom belongs H. Holbein. We know of him that he painted facades in Basle and Lucerne, that have certainly disappeared; but of the designs By his hand concerning this domain, we have given on p. 29 in Fig. 3 a view and add another example in Fig. 109. There it plainly appears, that in most cases the painting of facades had the problem of concealing the irregularities of t the construction, when the skeleton of an ideal architecture was cast over the surface, and to fill this not merely with ornamental forms, but also by figure compositions. Events in holy scripture and secular history, the sagas and antique myths, f figures from antiquity and the Bible, allegorical, even genre scenesof real life are vividly mingled therein. All was in a ferment in the aroused imagination of the time and there appears, yet the first rank is occupied by classical antiquity

with its figures of gods and still more with its historical heros. The artistic character of these representations was rooted in a bold polychromy. Men liked to have the ornaments of the pilasters and frieze light and rising from a colored g ground, blue or even green. To the figure composition is always given an architectural enclosure, so that each occupies its definite place in the rhythmic general picture, none claiming an importance for itself in a naturalistic way. Certain figures were placed in niches with architectural backgrounds; for larger scenes was created an ideal interior in an open portico, so that the impression results, that one looks out on a landscape. To this is addel all sorts of obtical illusions; painted galleries with inquisitive spectators, balconies with musicians and the like. All this gives such facades the impression of gayer life, and even if the execution of those remaining shows only inferior hands, a style of feeling dominates the whole, the understanding of what is monumentally suitable, so that even our time must go to learn from the least of those facades.

The injustice of the times and even more the blind hostility of mankind has left to us little of these works. One of the b best facades is that of the city hall of Mühlhausen (Fig. 131) with a painted gallery with columns in the main story and also painted niches between pilasters in the upper story, forms of the virtues in them. The windows are adorned by festoons, that like the rusticated ashlars of the ground story also came from the hand of the master. Just on this example will it be very clear, how the painting extends over the greatest irregularities and impresses an artistic stamp on an architecturally worthless facade. Interesting also is the facade of a house at C Colmar (Fig. 132), whose paintings are partially preserved. One of the most complete and richest show pieces on the other hand is afforded by the house zum Ritter in Schaffhausen of 1 1570, painted by T. Stimmer. The boldly foreshortened figure of Curtius on horseback here forms the artistic centre, that dominates the whole. Also the house zum Cage there has a painted facade. An entire series of such facades, indeed partly restored later, is seen in Stein on Rhine, among them especially the house zum White Eagle (Fig. 126). Entire Augsburg still

at the end of the 16 th century must have made an impression of color, as we know from numerous evidences. Little of this remains, the most important indeed being the Weber house at a corner of Maximilian st, particularly distinguished by a painted Corinthian portico in the upper story. It recalls the grand architectural backgrounds of the paintings of the Venetian school. In a court of the Fugger house are likewise remarkable remains of mural paintings, particularly gray arabesques on a dark blue or black ground, then a magnificent frieze and a number of historical scenes, all this being badly destroyed.

In many cases men were satisfied by representations executed in gray on gray, as on the palace in Munich (Chapter XI), and still more simply b: few color tones, as on the Maxburg there; or by sgraffitos, or finally by a treatment of the stucco, that had a simple and good effect with smooth ornaments on a rough-cast ground. Much of this kind is seen on Ulm, and remains of sgraffito are pretty numerousl: found especially in Silesia. Those particularly in castle Tschocha near Mark Lissa in the Lausitz. Castle, riding course and shepherd's house have diamond ashlars, nearly all buildings of the farm court and especially the gate have diamond ashlars and bold ornaments, particularly friezes with medallion portraits. The barns at left of the entrance above a pretty varied frieze have hunting scenes in fresh compositions, and with striking boldness in drawing with nearly lifesize figures , extending to a length of about 100 ft. along three barns. On the gable of the third barn are
213 harvest scenes humorously mixed with animal forms. The date of origin was probably the beginning of the 17 th century, on the gate of the court was formerly the date of 1611. Other sgraffitos in Silesia on castle Greifenstein, the Bolkoburg near Bolkenhain, formerly numerous in Liegnitz, for example a house of 1613, even in villages; mostly squares and architectural ornaments. Vestiges are still on the castli at Warta, particularly rich in the city of Löwenburg, and further in Oberlausitz; decorations like tapestries on the outer walls of Piasten castle at Brieg. Otherwise in Bohemia, in Prague is palace Schwartzenberg of 1550 with diamond ashlars. Colored
214 frescos in thecastle chapel at Tschocha, in the Bolkoburg, in the monastery church of Oybin near Zittau. Connection with

Cracow, where are likewise still sgraffitos. This entire species is as good as foreign to the French Renaissance. The arch-
215 itectural treatment in relief of the facade there dominates the painted as already in the middle ages, and the wealth of the land in good building stones favors this tendency.

We now have to turn to the consideration of the ground plan, and begin here with the plans of castles. While the Italian palace architecture of the Renaissance sought to free itself
216 from mediaeval traditions and succeeded in attaining regular and clearly distributed plans, in France and Germany the feudal custom yet long predominated, and gave castle architecture also the picturesque stamp of the mediaeval fortress. The accidents of the site and the historical development were preferably emphasized, towers and separate arrangements of stairs maintained their rights, finally the walls and moat and the other defensive works of the middle ages remained in force, although the latter soon fell to a mere form, and with the change brought by fire arms in the conduct od war, evermore lost their importance. But in France besides the feadal tradition soon came a new element, the nobles becoming a court nobility, found its centre in the vicinity of the king, and so there developed gradually a finer society life, whose customs were soon expressed in chateau architecture. When there the chateaus retained for a time the exterior of the mediaeval design, there was completed internally a transformation of the plan, which indicates a certain agreement with the customs of the life. The division of the whole into two independent, though connected groups, which unite around an outer farm court and an inner court of honor, is a basal tendency of these chateaus. With the peculiar preference of the French for fixed rules, these basal elements of the plan are everywhere repeated, even if sometimes at a small scale. In the internal division of the principal rooms, the great and wide knights' hall of the middle ages gives place to the long gallery introduced from Italy, which was equipped with all the pomp of Italian painting and stucco. For the external appearance of these chateaus are charcateristic at first the round mediaeval towers at the angles, but these soon change to rectangular pavillions, which with their lofty hip or curved domical roofs boldly subdivide the building. The

stairs are either polygonally arranged as winding stairs in polygonal and mostly open stair halls. The long lines of the roofs are broken by numerous gables with ornamental forms, at first mostly Gothic.

[illegible] very stair halls. But since here the rule of a tone-giving court was lacking, there was not formed such a uniform custom of courtly life; men remained rather for a long time controlled by mediaeval customs, and this was naturally expressed in the plan of the buildings. At first did not make a separation of the household rooms, kitchens and dwellings for servants and the like, from the portions intended for the masters. Such was also lacking the arrangement of the separate tracts; rather the separate wings of the castle were grouped around one court, mostly irregular. This was sometimes, though not [illegible]. One of the most complete examples of this kind is presented by the old castle in Stuttgart (Fig. 153), and the Plassenburg. These arcades served not only to connect the internal rooms, but especially their upper stories also as covered stages for [illegible] In the castle court at Dresden (Fig. in Chapter IV) is arranged [illegible] the main entrance. In the interior of the castle the great [illegible] forms the nucleus of the plan, sometimes as in Stuttgart and [illegible] as love of banqueting allowed this hall to appear as the most important part of the plan, and it usually occupied an entire [illegible] construction and decoration form the pride of the old master workmen. They are placed in the angles of the castle court in projecting round or polygonal towers, which often are like the four in the castle court at Dresden, very splendidly adorned

stairs are either principally arranged as winding stairs in polygonal and mostly open stair halls. The long lines of the roofs are broken by numerous gables with ornamental forms, the first mostly Gothic.

German castle architecture shows certain ground tendencies with the French, the irregular mediaeval plan, sometimes also the round corner towers, the independent winding stairs and their stair halls. But since here the rule of a tone-giving court was lacking, there was not formed such a uniform custom of courtly life; men remained rather for a long time controlled by mediaeval customs, and this was naturally expressed in the plan of the building. At first did not come a separation of the inferior rooms, chambers and dwellings for servants and the like, from the portions intended for the masters. There was also lacking the arrangegent of two separate courts; rather the separate wings of the castle were grouped around one court, mostly irregular. This was sometimes, though not always, often at first or later partly surrounded by arcades. One of the most complete examples of this kind is presented by the old castle in Stuttgart (Fig. 158), and the Plassenburg. These arcades served not merely to connect the internal rooms, but especially their upper stories also as covered stages for the nobles on the occasion of running at the ring and other e entertainments, that were usually held in the castle courts. In the castle court at Dresden (Fig. in Chapter IV) is arranged a special loggia in several stories for this purpose above the main entrance. In the interior of the castle the great knights' hall is entirely in the mediaeval manner and still forms the nucleus of the plan, sometimes as in Stuttgart and the Trausnitz occurring under the name of "Turnitz". The German love of banqueting allowed this hall to appear as the most important part of the plan, and it usually occupied an entire wing. In the vicinity of the hall is placed the chapel, while as a rule in arrangement, construction and treatment of forms still appeared Gothic. The stairs are entirely winding, and in construction and decoration form the pride of the old master workmen. They are placed in the angles of the castle court in projecting round or polygonal towers, which often are like the four in the castle court at Dresden, were splendidly adorned

by decorated pilasters, rich friezes and other ornaments.
219 Such show pieces as the famous stairs in Chambord and Blois Germany cannot exhibit; all is here more moderate in proportions and decoration; yet there are not wanting richly ornamented stairs, like the two in Mergentheim (Fig. 195) and that in the castle at Göppingen, whose entire under side is covered by sculptures.

About the end of the epoch castle architecture lays aside many mediaeval peculiarities, still without approaching nearer the French. Namely the round corner towers are omitted, but the pavilions with high roofs are not adopted, on the contrary
220 men prefer to add a high gable at the corner or the middle, w which is the pride of German architecture. The most characteristic example of this later Gothic castle architecture is indeed the castle at Aschaffenburg. (Fig. 185).

Besides the castle building there stands in the second line the citizen's dwelling. This continues in a higher degree faithful to mediaeval traditions in elevation and plans. As in the Gothic time the facade is narrow and high, at first still simple, but is soon decorated with rich use of antique pilasters and colonnades. On the treatment of the windows, portals and high gables, we have already explained in detail. The plan of the house (Fig. 208) is narrow and deep, after the mediaeval form. As a rule a court connects the front and rear portions, which is mostly at one side only, more rarely at both. Wooden galleries form the connection and afford those picturesque internal views, in which German cities are still so rich (Fig. 207). Sometimes occur stone arcades onstead of wood construction, at first in the late Gothic style, as for example at the Bavarian court and the Krafft house at Nuremberg, where especially the balustrades of the galleries show late Gothic tracery. First about the end of the epoch occur such beautiful Renaissance porticos, like that shown in the Peller house at Nuremberg (Fig. 211). A freer portico structure is in the Thon-Dittmer house at Regensburg. Stone construction is then sometimes imitated in wood, so that the columns and balustrades, friezes and cornices imitate the strong forms of stone architecture. Thus namely several examples in Nuremberg; on Egidien place beside the Peller house, in Tetzel alley, in No. 9 Adler alley,

No. 21 Thoner gilly and others. The [illegible] [illegible]
[illegible] Gothic tracery. In [illegible] court is like [illegible] in Adkneune, No. 310 Voltaeet's Alley. The stairs are always placed in the angle of the court as stone winding stairs, and are connected with the galleries. A court with developed [illegible] galleries is also found in Ulm (Fig. 170) in a house in [illegible] and narrow. The free and stately development of Italian palace courts is not to be [illegible]. Where this is imitated, as in the [illegible] at Nuremberg, the [illegible] [illegible].

Of city buildings then the city halls stand in the first [illegible] construction, but facades are placed and are only [illegible] by gable ornamental stages, as in [illegible]. In such cases the ground story is usually arranged with arcade porticos on posts, and utilized as warerooms and similar purposes. Thus for example we find it in Nuremberg, Ulm, Rothenburg, Schwäb- [illegible] Generally, [illegible] in the principal story occurs the halls of the council and the court of justice; occasionally as in Rothenburg it is connected with an open balcony. In the simple administration of that time [illegible] did not use so much space, only a few rooms are necessary for the purposes of the office and treasury. Therefore the interior is effective and very imposing by the halls of great dimensions, namely the lower and the main hall. As a rule the gable on a [illegible] in a [illegible] court. Thus at [illegible] (Fig. 129), in Ulm, in Frankfurt, where two [illegible] are arranged symmetrically (Fig. 131). A [illegible] was built in [illegible] as the city hall at [illegible], also [illegible] with Gothic tracery. [illegible]
[illegible] On the contrary the other city halls like to retain

No. 21 Tucher alley and others. The perforated balustrades here always have Gothic tracery. An interesting court is also found in Würxburg, No. 205 Wohlfahrt's alley. The stairs are always placed in the angle of the court as stone winding stairs, and are connected with the galleries. A court with developed wooden galleries is also found in Ulm (Fig. 170) in a house in Hirsch st. In most cases these German court plans remain close and narrow. The free and stately development of Italian palace courts is not to be expected. Where this is imitated, as in the Peller house at Nuremberg, the narrowness of the ground plan is always obstructive. Meantime what is lost in architectural character is replaced by the high picturesque charm.

Of city buildings then the city halls stand in the first line. In contrast to the Italians, who love the open portico construction, the facades are closed and are only characterized by great external steps, as in Heilbronn. In such cases the ground story is usually arranged with arcade porticos on piers, and utilized as warerooms and similar purposes. Thus for example we find it in Nuremberg, Lohr, Rothenburg, Schweinfurt and other places. But to afford an assembly room for the people streaming in, a great lobby is created, that extends in the principal story before the halls of the council and the court of justice; occasinnally as in Rothenburg it is connectd with an open balcony. In the simple administration of that time, which did not use so much paper, only a few rooms are necessary for the purposes of the office and secretary. Therefore the interior is effective and very imposing by the pair of great rooms, chiefly the lobby and the main hall. As a rule the stair as a winding stair lies in a projecting tower. Thus at Rothenburg, where the stair tower occupies the middle of the facade (Fig. 197), in Lohr, in Schweinfurt, where two winding stairs are arranged symmetrically (Fig. 191). A straight covered external stair was built in 1618 at the city hall at Nordlingen, also within a balustrade still with Gothic tracery. First with the appearance of a more severe classical architecture is the stair removed to the interior and arranged with straight flights and landings. Thus in Nuremberg and in Augsburg (Fig. 176), where in general the mediaeval traditions have entirely disappeared. On the contrary the older city halls like to retain

of the mediaeval plan the stately tower, as in Rothenburg. This then generally receives a domical roof, often with a lantern and a second or even a third dome rises over it. These domical roofs, which are directly opposed to the slender m mediaeval spires, frequently acquire by original curved outlines a picturesque and piquant effect, that one must not prize too lightly. particularly in north Germany are these towers favorites, and to the most graceful examples belong the towers of the two city halls at Danzig (Fig. 110).

The artistic development of the interior for all secular buildings of the Renaissance proceeds in a tolerably harmonious direction. As for what first concerns the form of the ceiling, this is the use of vaults, particularly in the ground story, stair halls and corridors. They are almost exclusively still constructed in the mediaeval way with Gothic ribs. Star and net vaults are often connected with antique columns; thus in the city hall at Danzig. This architecture is even yet in bold polychromy with gold and rich color ornament. The Roman cross vault first enters it at the end of the epoch with the more severe antique orders; thus at the city hall at Nuremberg. However most rooms, and the principal ones among them, in the princely palace as in the citizen's private house, have flat ceilings. First are these still simple mediaeval beam ceilings, Gothic elements still long predominating in their carved work. Thus on the ceiling from the city hall of Rothenburg (Fig. 111). Likewise the wooden supports on which rest the main beams are treated like the head bands in a similar manner. One of the finest examples is in the lobby of the city hall at Schweinfurt. Yet there soon penetrates here also the antique treatment of forms, at first indeed yet frequently retaining the series of beams as seen in Fig. 112), from a citizen's house at Cologne. However men quickly go a step farther and give the halls and chambers carved coffered ceilings, often decorated by colored inlays. Of the still very numerous remaining examples of this kind, we give in Fig. 113 a specimen from palace Ambras, having an excellent effect by the clearness and simplicity of the membering. With this is combined a no less rich paneling of the walls. We have spoken in more detail of these decorations in Chapter III, so that it suffices to refer to the examples given there. Here we shall only emphasize one

peculiarity of the forms of ceilings, that is frequently fin- [illegible] in the Venice school. The [illegible] ceilings there of- [illegible] consist of a carved wooden framework, which then serves as an enclosure of oil paintings after Venetian customs. To en- [illegible] carved, painted and [illegible] of a figure kind, make a splendid impression. In Fig. 114 we [illegible] of the city hall at Danzig.

[illegible] as that sometimes exclusively one or the other, sometimes also both kinds of ornamentation were combined in use. Thus we see [illegible] of the ceiling panels. [illegible] linen. The pilasters, friezes and window jambs received a deco- [illegible] as a rule these are left white, so that instead of polychromy, [illegible] execute this stucco work in geometrical lines like carved [illegible] work. Several examples from the city hall at [illegible] are in Fig. 125. Also the stucco decorations on the vaults of the [illegible] beautiful [illegible] and cold [illegible] are excellent and [illegible] But predominant is the tendency to richer ornament- [illegible] became strikingly in connection with colored frescos as [illegible] in the palace at [illegible]. An example is in Fig. 98. [illegible] by paintings of [illegible]. Several [illegible] examples are seen in private houses at Rothenburg, with

peculiarity of the forms of ceilings, that is frequently found namely in the Hansa cities. The horizontal ceilings there often consist of a carved wooden framework, which then serves as an enclosure of oil paintings after Venetian customs. To enhance the richness of the design, there are placed on the intersections of the framework perforated, carved, painted and gilded knobs, which with their luxuriant ornaments especially of a figure kind, make a splendid impression. In Fig. 114 we give an example from the red hall of the city hall at Danzig.

Meanwhile men did not stop with this kind of ceilings. According to the precedent of Italy the decoration of ceilings soon fell into the hands of painters and stucco workers, and indeed so that sometimes exclusively one or the other, sometimes a,so both kinds of ornamentation were combined in use. Thus we see in the palace at Munich oil paintings in the richly carved and gilded frames of the ceiling panels. The transition to the walls with their tapestry coverings is then formed by a great cavetto with stucco reliefs, that are partly gilded. Otherwise is the treatment in the Trausnitz, where in the flat coved panels of the ceiling are likewise inserted panels, but the entire decoration of the walls likewise consists of paintings on linen. The pilasters, friexe and window jambs received a decoration in the sense of antique mural paintings by gay ornaments on white or shining red grounds (Chapter XI). In other cases is chiefly favored a treatment in relief by stucco ornaments; as a rule these are left white, so that instead of polychromy, monochromy begins to appear. Men are sometimes satisfied to e execute this stucco work in geometrical lines like carved coffered work. Several examples from the city hall at Lohr are in Fig. 138. Also the stucco decorations on the vaults of the driveway in the castle at Aschaffenburg (Fig. 115), that by their beautiful distribution and bold membering are excellent and b belong here. But predominant is the tendency to richer ornamentation, dryer forms and figure compositions. How these sometimes appear strikingly in connection with colored frescos is seen in the palace at Munich. An example is in Fig. 98. But sometimes the relief treatment is exclusive, whether it is supported by painting or left without color. Several extremely rich examples are seen in private houses at Rothenburg, with

strong overloading by the forms of the beginning Rococo.(Fig. 201).

These are the most essential species of buildings, in which the art of the Renaissance in Germany is expressed. In certain cases other monmmants ara also executed, that however in the mode of treatment bear on their fronts the already describad tendencies in tolerable agreement. Particularly the scientific drift of the time exerted itself in founding institutions of higher instruction. To the most stately buildings of this kind belongs the college in Würzburg erected by bishop Julius for the Jesuits, now a university. The structures, on which is read the date of 1587, enclose three sides of a great court, whose fourth side is occupied by the church. More tasteless although more extensive is the plan of the Jesuit college in Munich, n now academy of arts. A great court area is also enclosed by t the buildings of the Catholic refectory at Tübingen of 1595. Then are to be mentioned several gymnasiums, built in compact plan with out a court area. Thus the stately Casimirianum of 1579 in Neustadt-o-Handt, the gymnasium at Rothenburg of 1590, the gymnasium at Schweinfurt of 1582, that at Coburg from the beginning of the 17 th century, the imposing one with an inner court at Ansbach fhom the end of the 16 th century and the Pedagogium at Darmstadt of 1629. Further are to be mentioned various hospitals, the greatest being built in Würzburg by bishop Julius in 1576, with imposing arcades on the front and a magnificent garden plan behind the main building. Then the hospital in Rothenburg from 1576, the picturesque architectural group, partly with Gothic forms. Further the new arrangement of state affairs, that may now be first recognized the beginning of the rule of officials and secretaries, produces several buildings for purposes of administration. Thus the old chancery in Stuttgart, the government building in Coburg, etc. The first hall of the diet was built by Wurtemburg in the so-called state house at Stuttgart in 1580. Of the mostly very stately city b buildings for the public traffic, we name the meat markets at Heilbronn, Augsburg and Nuremberg, the colossal granary at Ulm of 1591. The military affairs of the time found their expression on the arsenals, like those of Coburg, Danzig, Augsburg a and others. Courts were arranged beside them for the erection

of separate buildings for their festivities. One unique of this kind was the new Lusthaus in Stuttgart only destroned in our century (19 th), (Figs. 116, 159 to 161). Likewise the belvedere near Prague belongs here.

The artistic tendency of the time is perhaps not so clearly represented, as by the erection od the numerous fountains on public places. Two ground forms are to be distinguished here; the draw well and the running fountain. As a rule the first requires a stone or even an iron frame for suspending the pulley, so that the buckets may run up and down. Perhaps the most beautiful and finest of this kind is the so-called Jew's well on the cathedral square at Maintz, also notable for the early date of 1526. A very ornamental one of 1579 is found at Oberehnheim in Alsace. On the contrary to the simplest belongs the little triangular well from Markgröningen (Fig. 117 of 1553. More stately is that erected on four piers with rich figure ornaments at Wertheim (Fig. 187) of 1574. But far more common are the running fountains, where the water pours into a great basin. As a rule the Renaissance formed these, so that a column rises from the middle of the basin, on the capital of which men loved to place a figure, whether that of a saint, a knight and the arms of the city, or a mythological or allegorical form. Nearly all old cities have still preserved such fountains as the finest decoration of their streets and squares. The most elegant is indeed that at Basle (Fig. 120) with the original figure of a bagpiper and the frieze of dancing peasants. Graceful is also that represented in Fig. 83 from Schwabisch-Gmünd with handsome iron work on the discharge pipe, as well as the stately one at Rothenburg (Fig. 198). Several fountains in Ulm have rich bronze masks for the water jets. Original is the fountain at Rottweil (Fig. 118), that changes the form of a Gothic pyramid with naive freedom into Renaissance forms. If the mediaeval tradition still echos here, elsewhere the influence of Italy appears in the dominant adoption of sculptured ornament; the fountains from architectural, become almost exclusively a work of sculpture. Thus on the fountain near the church S. Lorenz in Neuburg, cast in 1589 by B. Würzelbauer; on the three show fountains of Maximilian st. at Augsburg (Fig. 179). The noble fountain in the court of the palace at Munich and many others.

Many offensive and defensive buildings are still preserved, although our leveling time always removes more. We name the w walls and towers of Rothenburg, particularly the hospital gate of 1586; the unequaled great walls of Nuremberg now doomed to destruction, namely the colossal round towers at the main gates, (Fig. 213); the mighty fortifications of Würzburg; the gates of Freudenstadt, certainly first built about 1680, recently entirely destroyed; the mill gate at Schweinfurt of 1564, and finally the massive gates of Danzig, especially the high gate of 1588.

With the castles and princely summer houses, and also with the houses of wealthy citizens are nearly always connected garden designs, on which men began to lay great weight after the precedents of France and Italy. Indeed the German castle gardens of this time scarcely remain longer anywhere, so that we are compelled to obtain an idea from old views and traditions. The most complete conception of a garden of the Renaissance is given us by Merian in the birdseye view of the castle garden at Heidelberg. How far the time made a free picturesque landscape treatment of the garden, one can scarcely recognize anywhere more clearly than here, where on the one hand by vast substructures and excavations on the other was produced from the steep ground of the hill forest a broad and even place. Still this was stepped in four terraces connected by flights of steps. The whole makes the impression of a strong design made with ruler and compasses, with its regularly distributed flower beds, enclosed by little trees trimmed round, intersected by yew hedges and covered alleys, between running fountains, statues and little garden houses, with its grottos, labyrinths and other ornamental caprices. The garden was here manifestly more esthetic than the buildings, for it had no intimate connection with the picturesque irregularity of the mighty castle, then still uninjured. But it is evidently the ideal of a pleasure garden of the time, how men had transferred it from the Italian garden design.

Similarly, although Merian sketches smaller pleasure gardens for the castles of Stuttgart, Weimar, Köthen, Schlackenwerth in Bohemia, in Cassel and other places. A magnificent garden and terrace, great alleys of trees, statues, destroyed water-

waterworks and arcades is still at the castle of Weikersheim. Also in the cities the rich citizens began to lay out pleasure gardens for themselves. Merian represents Kielmann's and Windhager's gardens at Vienna. Much is then told us of the gardens of the patricians of Augsburg. Extremely worth seeing were the gardens of Fugger with leafy alleys, statues, garden houses a and ornamental plants of all kinds. Not merely the naive Schweinichen, but even such a widely traveled man is M. de Montaigne was charmed by them. A magnificent garden was also possessed by the consul Gerbrod, with fishponds, winding promenades, running fountains, grape lattices and fruit trees with painted little garden houses. Also J. Adler and V. Wittich maintained ornamental gardens. A contemporary boasts of the pleasure garden at Stuttgart, that even the queen of England had none like it. The gardens of the palace at Munich as well as of the castles at Nymphenburg, Fürstenried and Schleissheim, certainly in great part of later origin, M. Disel published in his "Augenweide". Also J. Furttenbach brings in his "Architectura" not merely representations of the dwellings of citizens and palaces, but also designs of pleasure gardens with theatre scenes and the likeAll these stiff designs first acquire their full importance, when we fill them mentally with the ever graver becoming men of the time in the heavy pomp of their appearance, their costumes and their conduct.

So far we have exclusively busied ourselves with secular buildings and have left church architecture without consideration. In fact this does not weigh heavy in the German Renaissance, indeed not merely in the artistic value of the separate undertakings, but also chiefly in the number of executed wosks. Alone in Italy has the Renaissance permeated all building undertakings with a new spirit, and if its church architecture does not fully stand at the height of the secular architecture, it comes very near it in abundance, diversity and beauty of the works. On the contrary in Germany there prevails a relation od the Renaissance to church architecture similar to that in France. As there,men here remain faithful to the Gothic in church architecture until deep in the 16 th century. The religious d disturbances of the time permit et less than in France to come to new church buildings. First in the second half of the 16 th

century the forms of the new style gradually penetrate into church architecture. Yet the mediaeval forms and construction more frequently occur in use than even in secular architecture. The decisive thing is, that the Gothic ribbed vault is retained, not merely in the simpler form of the cross vault, but preferably in the more complex combinations of net and star vaults. Even the polychromy of the middle ages with its strong colors and rich ornamentation by gold remains in force there. Thus the church at Freudenstadt of the beginning of the 17 th century yet exhibits a magnificent net vault with numerous elegantly
231 decorated keystones. The church S. Maria in Wolfenbüttel of t the same time has cross vaults, whose ribs are beset by egg mouldings. The chapel in Liebenstein however again shows Gothic mouldings on its vaults. On the contrary in the university church at Würzburg for the cross vaults rejects the mediaeval forms. In connection therewith especially the windows are always strongly pointed and treated with Gothic tracery; thus in Liebenstein and Freudenstadt, which in Wolfenbüttel a capricious change is completed in the luxuriant foliage of the Renainssance, but in Würzburg a complete mingling of Gothic and antique is sought, so that the windows are covered by round
232 arches with architrave frames, but are divided by Gothic multions and tracery, then above these a flat arched gable extending on Barocco volutes.

Likewise in the form of plan men mostly follow Gothic traditions and terminate the nave by a polygonal choir. Thus in Wolfenbüttel, Liebenstein and in part also in Freudenstadt. On t the contrary in Würzburg, where the Renaissance appears more boldly, the choir shows a semicircular apse. Of the castle chapels here especially that in the old castle at Stuttgart is to be emphasized as a substantially Gothic building. In the Frederick building at Heidelberg is also to be recognized a stronger influence of the Renaissance on the chapel; entirely executed in noble Renaissance is the beautiful chapel in the castle at Schmalkalden. (Fig. in Chapter XVII). The chapel in the castle at Heiligenberg has wooden cross vaults with suspended keystones, the ribs and the compartments being in splendid polychromy. Also in the castle at Weikersheim are wooden ribbed vaults with painted keystones, but here in Doric

columns. In all these buildings the Renaissance occurs with its antique forms chiefly ayd has the advantage of free supports, galleries and pobtals. On the church at Freudenstadt are no less than five portals, whose openings are indeed pointed, partly evey enclosed by Gothic rounds, but this enclosure consists of Renaissance columns with the correspondong entablature, pilasters and attic adorned by reliefs. A complete system of arched porticos, clothed in all the elements of the three antique orders extends around the interior of the university church at Würzburg. How on the chapel at Liebenstein Gothic and Renaissance are mixed is shown by the representation of t the facade in Fig. 167.

The tower architecture of this time bears the same marks of the mixture of styles as all else. The earliest example of the occurrence of the Renaissance is shown by the tower of the church S. Kilian in Heilbronn, in particular one of the first architectural works of the Renaissance in Germany (Fig. 165 in Chapter IX). The octagonal elevation that dimniishes pyramidically in several stories, contains in the composition and the forms of the details an interesting proof of the artistic fermentation, that sought to mix Gothic and even Romanesque elements with not yet understood details of the new style. Similar but finer and more spirited on the tomb of S. Sebald by P. Vischer. In Freudenstadt (Fig. 155) the two towers of the church are designed in mediaeval form, and even the transition from the square to the octagon presents no new element. Also the g gallery terminating this part consists of Gothic tracery. On the other hand the upper addition with its domical roof and the lantern rising above it belongs to the characteristic forms, that the new style introduces in imitation of Italian domed s structures on most towers of the time, church as well as secular. An exception is it then, when instead of it a slender spire occurs, as found with elastic curvature on the church at Cannstatt (Fig. 119). One of the best creations of church architecture, the German Renaissance has to exhibit on the university church at Wurzburg (Fig. 139). Only the rose window over the portal and the high round arched window show Gothic tracery; all else has the energetic and clearly developed Renaissance style, that appears here in beautiful proportions. In harmony with this is the entire exterior of the church, for on

[illegible]

columnar structure, rather insipid but still effective in com- [illegible]

al vault, was later [illegible] by the Protestants in the church of [illegible] after 1597. In the latest time of the 17 th century [illegible]

Venice columns also with its rich gesso work.

The internal treatment of the churches and in [illegible] been explained in Chapter III, p. 114 et seq.). Likewise the magnificent [illegible] of the time [illegible] described above [illegible] construction of choir stalls, [illegible] likewise [illegible] (p. 30 et seq). One of the most beautiful examples of this [illegible] at Ulm is given in Fig. 139, [illegible]

[illegible] of the [illegible]

[illegible], and the [illegible] structure was [illegible] by the usual forms of classical architecture [illegible]. Above a pedestal (cartouche) [illegible]

[illegible], volutes and all [illegible] of the [illegible]

the longer sides the buttresses are transformed into massive Doric pilasters, while the other churches exhibit the mediaeval buttresses unchanged. In Würzburg manifestly an architect of genius employed both styles with entire freedom for his purposes. The entire break that the middle ages then completed on the court church of S. Michael in Munich, that was built after 1583 for the Jesuits. Here is nowhere a vestige of Gothic tradition. The interior (Fig. 226) is a colossal room of a single aisle with rows of chapels, above being galleries at the sides' the choir is somewhat reduced and ends in a semicircle; the whole is covered by a single mighty tunnel vault with fine stucco work in the Italian style; the facade is a colossal structure, rather insipid but still effecteveln membered. A similar great building, likewise witha colossal tunnel vault, was then erected by the Protestants in the church of the Trinity at Regensburg after 1627. In the later time of the 17 th century church architecture entirely followed the path of the Italians. Already the palace chapel in the palace at Munich belongs here with its rich stucco work.

The internal treatment of the churches set in motion all artistic powers. What was done with artistic iron grilles has already been explained in Chapter III, p. 114 et seq.). Likewise the magnificent tombs of the time were described above on p. 81 etc. No less part then did carved woodwork take it first in the construction of choir stalls, as we likewise showed above (p. 90 et seq). One of the most beautiful examples of this kind from the hospital church at Ulm is given in Fig. 169, Chapter X9. No less richly were treated the altars in particular. They ever remain still in great part in the hands of wood carvers, but their masterpiece now as a rule and according to the precedent of the Italians was transferred to the painter. He had to make the great altar picture, that formed the central point of the entire structure. This was enclosed by a richly carved frame, and the whole as an independent structure was covered by the usual forms of classical architecture degenerated into Barocco. Above a predella (platform) the whole rises in at least two stories in the most pompous manner, fitted with broken gables, volutes and all abortions of the Barocco, on all cornices and projections and gables overloaded by standing, crouching,

pushing and soaring saints and angels. All fantasies of a Dietterlein and his like are nowhere expressed as in these works, in which the new Catholicism of the time led by the Jesuits allows the playing of its full Turkish music. A great show piece, still mingled with Gothic reminiscences, is the high altar in the Frauen church at Ingolstadt. Sometimes wood carving is also employed in the principal representations, as on the high altar of the minster at Ueberlingen and the third altar in the right side aisle there, both from the beginning of the 17 th century. From a further consideration of the numerous still e existing similar works, we must be spared. As a rule a rich p polychromy is employed there, and sometimes also gilding on a white ground.

Of tabernacles or receptacles for the sacrement of the time, I name the most magnificent in the church at Weilderstadt, and a smaller one in the church at Ueberlingen of 1613.

On the studies and rank of the architects of the time there exist but few notes. That until the middle of the 16 th century there still prevailed mediaeval conditions, we have already stated. They were plain working masters, whose work in life a and their degree of culture was never elevated above the limits of inherited opinions. Such simple stone masons and theorists of the time had in view, and especially Rivius in his books. The manner in which he transforms the commentary of Cesariano, both in what he adopts as in what he omits, expresses this clearly. On the contrary appear as distinguished artists the contemporary Italians, full of higher culture and of a proud consciousness thereof. In France begins about 1540 the activity of a series od great architects, P. Lescot, P. de l'Orme, J. Bullant, who had made their studies in Italy, and utilized them in the service of a magnificent court on works in part of the highest rank. Nothing similar do we find in Germany. The works of the second half of the 16 th century gradually begin to assume classical forms; but first about the end of the epoch or after 1590 does one find among them such, that indicated studies in Italy. And also beside them are yet many, in which the earlier naive mode of composition and treatment of forms continues undisturbed.

In fact the German masters in that time but exceptionally

appear to have undertaken study journeys in Italy. Their knowledge of antique architecture was doubtless chiefly obtained from the numerous theoretical writings, among which the books of Rivius appear to have occupied a dominant place. Only thus is explained their great distribution in repeated editions. The learned culture thus obtained then gave the architects an elevated feeling of self respect, that in contrast to those w who continued in the plain inherited manner, has come to light in many passages in literature of the time. We have already s seen how the respectable joiner R. Kässmann shows himself proud as a "Vitruvian architect". Also French art acted chiefly in such ways occasionally on the German. So we find repeatedly the traces of du Cerceau, as then appeared from J. Büchenmacher in Cologne a collection of Roman ruins, in the preface of which the author states that he has done "like James" and published these matters, so that "in our lands we have it as well as the Italians and French by their foresight of James". In the service of the princes the architects thus trained won a more respected position in life. We found Schickhardt as a companion of his princely master, duke Frederick v. Wurtemberg on an Italian journey. Meanwhile as we know from his own notes, he had already been for a longer time in Italy; also his acquaintance with G. da Bologna must probably be referred to an earlier personal visit.

Schickhardt's papers, now in the public library at Stuttgart, give us further some starting points for the kind and scope of the studies of a German architect of that time. Besides two Italian journeys, of which his diaries with numerous sketches e exist, he later made a study tour through Lorraine and Burgundy. What especially attracted him on these journeys is not merely the plan and art form of palaces, but also all that he can observe of technical and mechanical matters, particularly hydraulic construction in designs of mills and locks, finally gardens and their fountains, grottos and waterworks, to which in the sense of his time he devotes particular attention. On the extent of his literary knowledge we obtain valuable conclusions from the inventory of his books and art objects made by himself in his own handwriting. We find him in possession of a very imposing collection of books for the time, in which

nothing is lacking, that relates to his art in the broad scope in which men understood and practised it. The manuals of Vitruvius, Serlio, Palladio, P. de l'Orme, du Cerceau and Rivius are in his possession and there is his "dear and good friend" Dietterlein. He has known how to obtain all new that has appeared. Yet on this more is to be given later in connection with the works of the master.

On the whole the architects were thus properly referred to the literary sources for the study of antique art. Rivius speaks freely and not with great respect for such, who have in their chests "all sorts of arts" and then use these in their own works. To produce this art was thus not unknown already. An interesting example in what way one planned such collections for himself is presented by a book in great folio, coming from the city archited of Nuremberg, W. J. Stromer, now in the possession of the burgomaster v. Stromer in Nuremberg. It begins very systematically with a plan and a view of the city; then follow fountains, bridges, sketches for the Fleisch bridge, among them was one vern beautiful with Gothic balustrades and a Renaissance column at the middle with a figure of justice. Bridges for Bamberg, Regensburg, Dresden (this with a view of the old castle) are added as evidence of the diversity of these studies. Then follow several castles, among them that of Florence marked 1551; several of these drawings are from C. Schwabe, "electoral architect in Heidenheim" 1582. Moreover the sheets
238 bear the stamps and also frequently the monograms of different artists. A view of the Roman capital by Michelangelo is a copy of the plate engraved by Duperac in 1569. Then all sorts of machines, namely waterworks and pumping works, as well as the most complex geometrical figures, such as men loved then. More valuable for us is a number of rich sketches for facades, made with all art means of the time, among them one with broad triple windows, not unlike the later city hall of Zürich (Fig. 128); but far richer in form. Notable is then a magnificent drawing of the new Lusthaus in Stuttgart (Figs. 159 to 161), and indeed an excellent cross section, even to the least details of the great roof construction. The building was even completed and must have attracted attention afar. Finally are several richly treated fountains, and the balustrade for the hall

of the city hall at Rothenburg is drawn. Thus is seen how the architects of the time took pains to obtain information concerning the most important contemporary buildings erected. That they occasionally utilized in their own works the material so collected, can cause no wonder. How far such transfers extended is shown by a portal at Danzig, which according to Bergau's statement is an exact reproduction of the portal of the chancery building in Ueberlingen (Fig. 87). Entirely with Italian training appears at the end of the epoch J. Furttenbach in his "Architectura", where the designs given in ground plans and e elevations exhibit the Italian character.

This survey of the German Renaissance, sketched in concise lines contains substantially the ground lines, that by the separate examination of the monuments will obtain their further extension and execution. When one's eyes are directed to the original peculiarities, the Gothic motives transferred by genius, the bold and picturesque smaller designs, he soon sees that he has to do with an important historical phenomenon. We do not forget, that in spite of all excesses in details, we h have here for the first time a fusion of the German and antique art spirits, that appears at the beginning of the century in the masterworks of our great painters, and in the architectural creations then becomes the direct expression of the entire life. And further; those buildings exhibit the entire art industry of the time engaged in competition at its height, to treat harmoniously the interior and exterior, and to give the rooms the charm of home comfort. The smith and the locksmith with their artistic grilles, door fixtures and manifold smaller works, t the joiner with his carved and inlaid wardrobes, chests, tables, shelves and seats, with the dark panelings of the walls and the rich carved work of the ceilings, the potter with the richly colored stoves and the tiles on the walls and floor, with the vessels adorned by sculptures, mugs and beakers, the goldsmith and the caster of pewter with the numerous shining vessels for show and for daily use, finally the maker of tapestry, painter, glazier, stuccu worker and sculptor, they all competed in producing that incomparable general impression nf artistically i ennobled household comfort.

Even about 1600 there pulsated in the German Renaissance the

most luxuriant lifeand with powerful originality, that in such an untroubled and naive manner scarcely occurs elsewhere. We now have to attempt the further extension of this picture, and since the individual diversity is much stronger than the course of historical development, we must base the arrangement according to the local groups.

240 Book II. Description of Architectural Works.

Chapter VI. German Switzerland.

With the beginning of the 16 th century commences for Switzerland the epoch of the highest power and bloom. The happy ending of the Swabian war (1499) had confirmed its political independence, and the last attempt to subject by force the free cantons again to the Hapsburg supremacy was splendedly repelled by the united power. The Swiss at that time stood astonished and amazed as the first war heros of the world in general, and for two centuries no foreign power undertook to attack the independence of Switzerland, until this suffered the frivolous attack of the first French republic and its pluendering hordes. Indeed the Reformation brought with at a reputation, that even led to warlike outbreaks. Yet peace soon returned, and even during the thirty years' war, Switzerland kept far from its borders the conflagration, which devastated all Germany..

In consequence of this favorable situation, the cultured life of Switzerland developed in a bloom, that scarcely found its equal in those days. Already after the Burgundian war, acute observers noted an increase of luxury, whereby the old simpli-
241 city of customs wes ever more replaceda Rich war booty also came in the succeeding time, and there particularly flowed usually small subsidies into the country, a scandal indeed, that was lamented by the more earnest contemporaries, and sharply blamed. Even in many inscriptions on the painted stoves this bad custom was censured. A solid increase of this wealth was acquired by Switzerland in connequence of the long peace by the fresh impetus of commerce and industry. An increasing traffic with Italy ever occurred; the linen trade of S. Gall flourished; in silk weaving Zürich carried on an animated competition even with the cities of upper Italy. But especially Switzerland as a passage for Italian wares to northern and western countries received important deposits and tolls. With entire zeal men now in the sense of the t time devoted the receipts to a splendid equipment of all life, and art being in great part released from the service of the church, devoted itself to the equipment of the houses and public buildings of the cities. In Switzerland in consequence of the political and social conditions, the art of this time first

reaches a purely civic position. It built and adorned the city hall, the shooting hall and guild halls, the dwelling of the rich citizen and of the comfortable countryman. A vivid description is given of the magnificent impression of the Swiss cities of the time by M. da Montaigne. He praises the broad streets and the imposing squares decorated by fountains. The cities were more beautiful than the French, the facades of the houses were covered by paintings, the interiors of the dwellings were characterized by glass paintings, splendid stoves and glazed floor tiles. Likewise excellent works in iron were not omitted by him.

Although in details here men also still adhered very long to medieval forms, Gothic portals and other details even still occur in the 17 th century, for example on several private buildings in Lucerne and on the community house at Näsels, yet the Renaissance entered here so early as scarcely in the other German lands. Not merely the close and common relations with Italy led to this, but also the works of several skilful artists, such as Urs Graf, H. Holbein, N. Manuel, that just here first broke a path for the new style. This then first found a monumental expression in the painted facades of the houses. The custom of painted facades is particularly characteristic of Switzerland. Besides this in the land the equally peculiar national wooden style established itself. Stone Renaissance buildings on the other hand only occur late and also then remain rather isolated. But in return in Switzerland by the truly German conservative tendency of the people, the Renaissance was retained in its better forms until deep in the 17 th century, so that we must here pass considerably beyond the limits of time established for us. The Swiss buildings have their greatest value less from their exteriors than for the treatment of the interiors, that by rich wooden paneling, painted glass and stoves often have an incomparable artistic effect. These parts of the equipment have been thoroughly treated above.

BASLE.

We make a beginning with Basle. The new style appears to have first spread from here over the adjacent regions. The animated scientific life of the city, whose university was founded after 1459 and gathered about its learned men of impor-

importance, already by the presence of Erasmus exerted an influence afar, then the resulting comprehensive literary and publishing activity, that in the sense of the time also drew richly on the formative arts for illustrations, and this made Basle at the beginning of the 16 th century the centre of scientific and artistic life in Switzerland. But while in woodcuts, glass painting and even in the frescos of facades, the Renaissance rapidly developed, the architecture remained faithful to Gothic for a still longer time. The city hall erected from 1508 to 1521 is yet entirely Gothic; on the contrary the painted glass in the council hall with the dates of 1519 and 1520 is composed in Renaissance forms. The drawings for these partly indicate H. Holbein, Urs Graf and N. Manuel. Also the mural paintings by which Holbein decorated the hall were entirely in the character of the Italian Renaissance. The simple forms of the early Renaissance then first appear in two portals in the two smaller courts. The larger is of the year 1540 and opens in a round arch, that rises without impost moulding and is enclosed by pilasters and half pilasters with a border moulding and with handsome Corinthian capitals. Above the animated membered frieze rises a tympanum with the arms of Basle held by lions. A last reminiscence of the middle ages are the two dragons or basilisks that crown the moulding of the arch. In the time of the late Renaissance the city hall experienced a partial restoration of its equipment. From this epoch dates the excellent paneled wainscot in the hall of the divorce court; Tuscan pilasters with flat ornaments, such as also animate the spandrels and frieze. Ionic capitals resting on grotesque masks support the entablature with bold effect. The entire work proves the abilities of the art joiners of that time. The portal there assumes the more luxuriant forms of the Barocco and allows a severer composition to be regretted. In the front council hall is seen a wooden paneling of no less skilful work, executed in 1616 by master M. Giger. The portal there is of 1595 and likewise betrays in the curved and reversed broken gables the excesses of the Barocco, but is satisfactory by a skilful general design.

A number of public fountains is almost the sole architectural remains from the first half of the century, that decidedly shows

the forms of the new style; most beautiful is that in Spahlen suburb, a model by its elegant form and graceful decoration. (Fig 120). The lower part bears traces of modern restoration; then follows a band with reliefs with a drily humorous representation of a peasants' dance. The general form of the beautifully curved shaft with its bold divisions and refined ornament belongs with the happiest. On the freely composed Corinthian capital stands the characteristic figure of a bagpiper. From a similar early time evidently comes the fountain near the grape house, on the base adorned by figures of female musicians in niches, while the column proper is treated with freely curved outlines and is adorned by light wreaths of flowers.

What works of this epoch are otherwise notable in Basle, belongs to the later time and shows throughout a more severe and purer conception of the antique, than is to be found in Germany at the same time, about contemporary to the tendency of Palladio. Thus first the Gelten guildhall, on whose facade is read the date of 1578 (Fig. 121). The facade is divided by Tuscan= Dorci half columns in the ground story into four vertical bays, to which correspond fluted Ionic and Corinthian pilasters in the upper stories. The half columns of the ground story stand with their low plinths directly on the pavement, as frequently with Palladio. The triply divided windows of the main story d divided by Ionic pilasters give a reminiscence of mediaeval facades with their rich division of windows. The upper windows with their crossbars likewise show a mediaeval idea in a modern expression. Although the subdivision of the surfaces in the principal story goes rather too far, the facade belongs to the most original and best of the time. Only the Corinthian pilasters are of slight form; Barocco elements are very sparingly employed.

Somewhat later and from the beginning of the 17 th century then dates the facade of the Spiesshof. (Fig. 122). In the ground story open three great arches on piers with Tuscan half columnsplaced between them. In the two upper stories is found a doubled subdivision by fluted half columns with Ionic capitals in both stories. Between the triply divided windows separated by Ionic piers, the middle and wider opening is covered by a semicircular Palladian motive. The lowness of the stories,

a special peculiarity of Switzerland, that allows the forms of the otherwise well composed facade to appear rather squat. Even more injury is done to the proportions by the uppermost story with its colossal and strongly projecting consoles, not of wood as it seems, but constructed of stone, that however did not s seem to me a later addition. In the composition should there manifestly be terminated any further subdivision of the vertical members, and as a mass it should balance the ground story with its great arched portico. In the interior the first story retains a small room with even richer paneling (Fig. 123), elegant inlaid ornaments and the date of 1601. On the frieze is read the pretty motto:-

"Strong, brave, fixed with good things,
Trust God, he helps out of trouble.
Gold, silver, jewels disappear,
Learning, art and vitrue remain forever".

A beautifully paneled chamber of 1607 is also found in the house of Professor Hagenbach, the so-called Bärenfelserhof. Fig. 124. The walls are divided by Tuscan columns, and the doors are enclosed by Corinthian columns. About the same time when the art joiners in Basle produced such uplendid, though in part luxuriously overloaded works, the stone work as we have seen mostly remained more severe, simpler and more faithful to the classical treatment. Only the elegantly executed portal of the house zum Schwartzen Rad of 1615 with its richly ornamented pilasters allows a similar and more decorative tendency to be recognized. From the Renaissance time in Switzerland are such favorite painted panes, that may be termed cabinet pieces of glass painting; Mr. Vischer-Merian possesses several from the best time of the 16 th century, among them one after a sketch by H. Holbein found in the museum.

Finally are still to be mentioned the numerous tombs still existing in the different churches. The greater number belong to the later epoch, yet may be mentioned the ornamental Huber's epitaph of 1550 in the church S. Martin, Welz' epitaph in the cloister of the minster of 1586 on account of its beautiful c composition and tasteful execution, and the simpler but original one on a pier in the minster and of 1583.

LUCERNE.

249 LUCERNE.

From Basle the Renaissance would indeed pass first to Lucerne, when H. Holbein in 1516 adorned the facade of the Hertenstein house by frescos. Yet also the art of the middle ages continued dominant for a long time. The Corragiani house of 1523 still shows Gothic forms throughout, yet the mural paintings in the interior, namely the gayly painted enclosing columns in the u upper chamber, allow well the influence of Holbein to be recognized. Gothic house doors are often found in the city still in the 17 th century. The first Renaissance architecture refers the more strikingly in plan and artistic execution to Italian influences. This is the present government building, originally built as a dwelling for the mayor L. Ritter, who became wealthy in foreign service in war, and there became acquainted with more lukurious customs of life. The erection began in 1557 under the lead of an Italian architect G. Lynzo, with the nickname of "il motschone", from Pergine near Trent. Thus we understand the entirely Italian design of the building like a palace. But the master had not long continued his work, when he was arrested on account of heretical opinions, to fall a sacrifice about 1559 to bigoted fanaticism on the scaffold. The building then remained abandoned for a long time, came into the possession of the city, and was completed after 1561 by an Italian master Peter. Then the palace passed into the hands of the Jesuits, until finally it was acjuired by the city, that caused it to be arranged for the government palace. The facade has a massive ground story in beautifully executed rustication, over this being two upper and more simply treated stories, the whole with an earnest and stately effect in the character of a Florentine palace. Still more decidedly does the interior return to Florentine designs. The middle is occupied by a rectangular court, originally open and recently covered by glass; surrounded in three stories by porticos, the stair likewise after Florentine models being placed in a corner of the court with straight flights, inclined tunnel vaults and the landings covered by cross vaults. All doorways and also the portal of the stair have ornamental enclosures by decorated pilasters and rich cornices; all in the stamp of the Florentine early Renaissance, even the open balustrades of the stairs.

Something op this mode of treatment echos in the city hall built
there between 1602 and 1606 according to a decree of the coun-
cil in 1599, by master A. Ysenmann, yet the local customs and
250 traditions are taken into account more. The building is erect-
ed on the steeply descending bank of the Reuss, and has deriv-
ed from its location the adwantage, that next the river is ob-
tained on the front a story beneath the ground story, which
contains a vaulted hall with piers for the market traffic. By
a flight of wide steps one descends from the street to this
hall (Fig. 125). Next the square the building is but two-story,
in the ground story with arched windows and stately portals,
with coupled windows in the upper story under horizontal lint-
els and caps. This treatment op the windows and portals, as
well as the convex quoins of the angles again give an almost
Florentine expression, as well as also here it enjoys a strik-
ingly pure conception of the forms, far removed from the Bar-
occo of the other German provinces. Of no less refined artistic
understanding appears the graceful ornament in the friezes of
the portals and window enclosures, which contrast happily with
the bold principal forms of their marked membering. To the nor-
thern custom then corresponds, that the stair is arranged in a
projecting tower, that meantime by its square plan and artist-
ic treamtent happily joins the Italian character of the remain-
der. finally according to Swiss customs the hipped roof of the
main building is formed with a strong projection ceiled with
boards, with dormers treated in the same manner.

In the interior the winding stair is treated in Gothic forms,
without any need to attribute thes to an earlier construction.
We have seen how long late mediaeval forms were still retained
in Lucerne. The principal story consists of the colossal ante-
room, which is common to all city halls of that time, and five
moderately large chambers. In the "little council room" has re-
mained the beautiful paneling, that on the walls consists of
two stories of pilasters diminished like hermes, Roman below
and Tuscan above. As master for this is named M. Landolt from
Ebikon, while J. Forster executed the simpler work in the other
rooms. Finally the archives merit being emphasized, whose tun-
nel vault is finely decorated by stucco reliefs and allegorical
paintings. Along the walls extend galleries, that by means of

[illegible]

[illegible] the beginning of the [illegible] and the [illegible] of the [illegible] with a [illegible] ornament, in which late Gothic [illegible] developed into the [illegible] expressions of the Renaissance. The general effect of the interior [illegible].

[illegible] Over the doorway [illegible]. The windows are divided by cross mullions [illegible] in the first story [illegible] consoles. [illegible] The roof [illegible] according to the Swiss custom and [illegible] as an effective termination.

[illegible] remains [illegible]. There are first the [illegible]

[illegible]

decorated flat arches rest on slender wooden Corinthian columns. The parapet of the galleries and the spandrels of the arches exhibit a scroll ornament, in which late Gothic motives appear translated into the form expressions of the Renaissance. The colored effect of the interior is gay and animated.

An attricativ example of the old characteristic half timber construction is that of the Moos house, earlier belonging to the nobleman Meyer of Schauensee. Over the entirely modernized ground story rise three stories and a roof story, separated by small roofs. The windows are divided by cross mullions and have an enclosure by Tuscan pilasters, that rest on curved consoles. On the facade projects in the first story a balcony on similar wooden consoles. Original is the effect, that many timbers of the wall frame are curved and end in volutes. The roof projects widely according to the Swiss custom and serves the unusually picturesque buinding as an effecteve termination.

Whatever else of Renaissance works still remains in Lucerne belongs to church architecture. Thus are first the arcades of the churchyard resting on slender columns, that is enclosed by the elevated monastery church. This is perhaps on this side of the Alps the sole example of the grand camposanto designs of Italy, at the same time being arranged with artistic regard to the noble view of the incomparable panorama of lake Vierwald. It is a southern idea, for which the well kept tombs and monuments creates a fixed architectural enclosure and background, while the German custom is to place their cemeteries otherwise and directly in natural surroundings. In the monastery church itself the rich open and gilded iron grille surrounding the font affords a good example of the smith's art of that time. Also the magnificent grille is to be named, that closes the c choir, in the middle with the perspective representation of a tunnel vaulted hall, a work of the Constance master J. Reifell, completed in 1644. Finally the chapel of S. Maria on the north side of the Franciscan church is a complete work of the Renaissance decoration. The decorating master found a plain interior covered by Gothic net vaults. He then gave the stucco ribs elegant antique members with beaded astragals and cyma, and distributed over the separate compartments soaring forms of angels in the most varied positions, well composed in the space

and with such graceful movement and treatment, also magnificeently executed in stucco, that one must think of an Italian artist, indeed one of the best. Although the work indicates t the 17 th century, the figures are still without any affectation. Switzerland must have employed then numeouas stucco workers and inlayers from upper Italy, since their traces are still found in many places. Beside this chapel lies another, the chapel of S. Anthony, an octagon with dome and small lantern; a work of the 18 th century, already pedantic in form, but also very richly stuccoed.

In the Lucerne region the little Sursee in the Beck-Lau possesses in the house built in 1632 for the Schnyder family an expressive example of the private house there. Above an undivided ground story only adorned by a handsome portal with Corinthian columns rise three stories, that by the animated windows grouped by twos and threes with their finely moulded architraves charmingly decorated by garlands of fruits, make a distinguished effect. The house thereby becomes a model for a mediaeval arrangement of the windows thansformed in the sense of the Renaissance. In the interior the hall is notable for a wooden coffered ceiling and finely subdivided mural decoration.

Finally Stanz has in its Winkelried house a chamber with plain paneling, whose dark tone contrasts splendidly with a beautiful polychromatic stove, one of the most beautiful and richest in Switzerland. Executed by the Winterthur master A Erhart in 1599, it belongs by the beauty of the elevation, refinement iu membering and wealth of figure sculpture to the finest creations of the potter's art. In the corner here is not lacking the warm and comfortable seat with high back. The adjacent hall has a floor made by the same master, tiles with dark blue ornaments in elegant drawing on a yellow ground.

STEIN on the RHINE.

Almost as early as in Basle and Lucerne are found the traces of the Renaissance in Stein. The little ancient city not only bears in a characteristic way the stamp of the cosy and similar cities on the upper Rhine, but also preserves in a considerable number of the houses located on its principal st. as examples of the painted facades formerly such general favorites in this region. Indeed they were executed b: rather inferior local ar-

[illegible]
out as a rock: always they stand present a valuable general m-
numents of the Renaissance. These even seem to have first re-
[illegible]
at the former monastery. The monastery passes as a picturesque
[illegible]
Roman arches around the main part of the building and the cur-
iously projecting bay window. At the entrance gate of the mon-
[illegible]
ruture loophole dates from that time. Everything architectural
is still Gothic; thus all doorways and the cloisters with the
bold decoration of the windows and the net vaults, whose ribs
[illegible]
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arrangement. Likewise the painting of the ceiling is executed
according to similar artistic points of view. An inscription
[illegible]
executed in the year 1515.
[illegible]
window of the hall above a Gothic ribbed vault, the master [illegible]
[illegible]
[illegible]
of the pictures in a striking way appears not a vestige of its
[illegible]
tings belong to Roman and Carthaginian history, indeed with in-
tended parallel, just as the mediaeval art loved to place the
scenes from the Old and New Testaments. One sees the [illegible]
[illegible] of Rome and the founding of Carthage; Scipio has the
[illegible]
a boy swears eternal enmity to the Romans. Taking of [illegible]
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these are added two great canvases in which are given street
scenes in a mediaeval city, especially being represented an
outdoor goods market. Thus Roman history and genre scenes
of the life of the people as the favorite meaning of the new
age. To this corresponds the architectural treatment of the
whole, which shows an entirely [illegible] in the forms of the

artists, partly restored and also transformed in a later time; but as a whole always they still present a valuable general m monument of the Renaissance. These even seem to have first appeared here in the still preserved mural paintings of a hall in the former monastery. The monastery rises as a picturesque mediaeval architectural group on the right bank of the Rhine, whose waters washed the main part of the building and its strongly projecting bay window. At the entrance gate of the monastery is read the date of 1576. The pincipal part of the structure doubtless dates from that time. Everything architectural is still Gothic; thus all doorways and the cloisters with the bold traceries of the windows and the net vaults, whose ribs are picked out in gold and blue as far as the intersections. Also the ceiling of the main hall is still entirely Gothic. It exhibits magnificent carvings of Gothic foliage and winding b bands, which motives are employed in Rhythmically alternating arrangement. Likewise the painting of the ceiling is executed according to similar artistic points of view. An inscription states that abbot David v. Winkelsheim caused the work to be executed in the year 1515.

While the middle ages still ruled here, while also the bay window of the hall shows a Gothic ribbed vault, the master that according to the inscription executed the mubal paintings in 1516, already fully belonged to the Renaissance. In the objects of the pictures in a striking way appears not a vestige of the Church, not even one Christian picture. The six principal paintings belong to Roman and Carthaginian history, indeed with an intended parallel, just as the mediaeval art loved to place together those from the old and New Testaments. One sees the beginning of Rome and the founding of Carthage; Scipio has the Roman nobles swear true faith to the fatherland; Hannibla as a boy swears eternal enmity to the Romans. Taking of Carthage by the Romans; conquest of Saguntum by the Carthaginians. To these are added two great pictures in which are given street scenes in a mediaeval city, especially being represented an animated horse market. Thus antique history and genre scences of the life of the people is the favorite meaning of the new art. To this corresponds the architectural treatment of the whole, which shows an artist fully versed in the forms of the

Renaissance. A base painted gray on gray represents a covering by burned and glazed tiles. From this sise pilasters, which d divide the walls in larger and smaller arched panels. Gold ornaments are painted on the pedestals and the other surfaces, golden vases being placed above the capitals; all this in elegant forms and with fine effect. Finely harmonize therewith the paintings made in gray on gray on a blue ground, only with some gold on the hair and the ornaments.

Likewise in the pictures are many Renaissance motives, namely near the oaths of Scipio and of Hannibal, where the altar has an addition of ornamental Renaissance forms, thereon being an idol in the form of a horseman and the inscription M. D. (God Mars). On the base of the altar are cupids on foot and mounted in lively combat. These two pictures are dated 1515 and 1516. The upper window soffits are wide and are painted with arabesques and fanciful animals, that in much stiffer drawing represent the hand of an assistant. Also the separate figures in t the window niches chiefly belong to classical antiquity, such as Lucretia, Hercules in equestrian armor, Curtius in bold foreshortening on hosseback. Then other secular representations; a lady with falcon, another with an imperial portrait, again another with a cup, all magnificent costume pictures. A fool wooing a female violin player, opposite being death grasping a lute player, two of the best pictures. Finally a Judith, then exclusively Christian in the bay window; the Madonna and the Child, S. Sebastian and S. Christopher, S. George mounted and opposite him is S. Michael contending for a soul with the devil. The entire cycle belongs to the most extensive German mural p paintings of the time, and it would be valuable to determine to what master the pictures belong. The artist has given an intimation, for over the main doorway two cupids painted in gray on gray on a blue ground support a great painted slate tablet, on which in beautiful Roman capitals is read the monogram given on page 254. This apparently trustworthy indication perhaps a affords a starting point for further research.

255 Among the painted facades the House zum Weisse Adler appears most interesting. In spite of a rude restoration in 1780, the character of the architectural framework as well as the entire subdivision refers to the first half of the 16 th century (Fig.

128). The second story is almost entirely opened by windows, yet there remains at the sides space for separate figures. At the right is seen a soldier with a maiden, at the left being a "paniska" that holds a child. The two upper stories gave the painter an opportunity for concealing the irregularities of the subdivision by his decoration. The windows are enclosed by painted columns and pilasters, beside them being painted two great perspectives of porticos with golden vessels on dark blue grounds, enclosed by pilasters with white ornaments on red ground. The color effect is very good, the figures and scenes f from Roman history and tradition are very small and rude, also partly in consequence of the restoration . Of the separate pictures I emphasize the representation of the accused, who lays his hand in the mouth of a lion, and the son that was doomed by the judge to shoot at the corpse of his father. Entirely above at the middle lies Malice, at the sides being Cupid and Venus, Truth and Justice. The preference of the artist for nufe figures is ever in inverse proportion to his ability to represent them.

Also the Rothe Ochse (red ox) has a stately facade, a polygonal bay window of stone with Gothic tracery, therewith being mediaeval grouped windows, and wall surfaces decorated by paintings, partly still from the 16 th century. Others in any case only from the beginning of the 17 th. Here also the paintings are very coarse-grained, but good in general effect; all is on a blue ground, enclosed by richly colored architecture, for example imitated columns of red marble with gold capitals and bases, the lower part of the shaft fluted. As the most favorite subjects of the decoration we again find Curtius high on horseback and springing into the abyss, David conquering Goliath, and Judith with the head of Holofernes; then Melancholy with the compasses in hand, wisdom and justice. In the interior the house has in the third story a great and unusually high chamber with a beautiful wooden ceiling, which rests with ornamental consoles on the wall on a high frieze. In the middle of one wall is inserted a small cupboard with good intarsias of 1575. The remaining surfaces are covered by mural paintings; on the window piers are four female musicians with lute, contrabass, organ and zither, in the corner being a great female figure with a beaker in hand. On a larger panel of the wall

is seen a representation of the rainbow of Noah, aoclosed by columns with Corinthian capitals, the lower end of the shaft with red ornaments in a white ground, the entire painting tolerably coarse and rude but with a calm effect. Then from a later time is a Judith, who lays the head of Holofernes in a sock on her maid, with an inscription; "by womanly weakness falls the terrible insolence. 1615. A. S." The enclosing architecture is strongly Barocco with volutes and scrolls. The side of the hall with the door has still the original wall decoration by handsome Doric pilasters.

Also the other facades receive an animated impression by numerous wooden bay windows, strongly projecting roofs and rich painting. Besides the Red Ox is a house with rich painting in the windows, architraves and caps in the beginning Barocco style. Similar and from the same time, about the beginning of t the 17 th century, painted gray on gray, is a house in the street leading to the Rhine. Another house, "zum forderer Krone", has a painted Rococo decoration of the year 1734. Finally as for the painted window panes in the guildhall of the clover leaf beside the monastery and in the hall of the shooting house before the city, these were already mentioned above. It is characteristic that the glass paintings dated 1516 in the shooting hall already have Renaissance forms.

SCHAFFHAUSEN.

Likewise in Schaffhausen we have a very early example of Renaissance to describe; but this time is not a painter but in a striking way a sculptor, who begins with the new forms. In the southern side aisle of the church S. John, a five aisled late Gothic design with horizontal ceilings, that have been replaced in the outer aisles alone by vaults, we have the imposts of the vaults marked with the date of 1517,and animated cupids, who tease each other, wrestle and carry on other pastimes. This is the most joyful Renaissance pleasure, full of freshness and grace, just a Holbein in stone, indeed unique among the German sculptors of that time.

Then follow first in the late time of the epoch several painted facades among which the house zum Ritter is the best show piece of the entire species. Covered in 1570 with paintings by T. Stimmer, that have been well preserved until our time by

careful restorations, the facade yet gleams in the original c color decoration. It is an important citizen's house of considerable width, the gable strongly projecting strongly with the characteristic Swiss wooden construction and effectively terminating the surfaces. The ground story opens with four great round arches on broad wall piers, one of them as a house door opening into an internal lobby. At one side an essentially Gothic polygonal bay window in the second story is built on a ribbed vault. The windows are here distributed in the facade with their usual naive irregularity there, corresponding to each other in none of the two stories. To the painting fell t the problem of concealing this lack of symmetry, and it has d done this with splendid results. Beneath the first row of windows extends a frieze of painted ornaments in dry Barocco forms. Over the windows the decoration has festoons of leaves, held by genii, as well as richly developed painted gables and freer ornaments. Finally more abundant figure ornament, partly separate forms and partly in longer compositions, the artist has distributed on the surfaces between the windows as well as on the broad frieze, that separates the two stories. Also an imitated gallery, behind which are two male spectators, one being accompanied by his faithful dog, are visible and are not lacking in the upper gable. But most attractive is the boldly foreshortened knightly form of Curtius, apparently springing out of the surface, which occupies the middle of the facade between the upper gable windows, and on account of its deceptive animation already aroused the astonishment of contemporaries. The adjacent windows have by caryatids and hermes with rich cornices acquired an expression of festal magnificence corresbonding to the whole. By such unfortunately only isolated creations we understand the surprise expressed by the old travelers, M. de Montaigne and others, concerning the streets of Augsburg and the Swiss cities, entirely occupied by painted facades. In Schaffhausen also the house zum Käfig also still has the remains of such paintings. One particularly sees Bajazet enclosed in a cage and carried in triumph.

From the same time the city hall possesses a mighty work of the art of fortification in the Munoth, a circular fortress with round towers beside a square mediaeval tower. Without

ornament, but well constructed in excellent ashlar masonry, t this imposing work recalls the great round towers of the fortifications of the city of Nuremberg belonging to the same time.

ZURICH.

However important Zurich already was for the intellectual m movement of Switzerland, it appears to have busied itself more with religious than artistic affairs. At least no monument remains there from the early time of the Renaissance, unless there is excepted the recently found table painted by H. Holbein and now in the possession of the city library. Likewise the woodcuts in Stumpff's Swiss Chronicle, that appeared in 1548 in Zurich, might find mention here particularly on account of the rich Renaissance forms on the title page. No less the portraits of princes contained in it show ornamental borders in the same style, to which then everything architectural in the pictures belongs to the new art tendency. Then several fountains in the streets of the city, partly removed a short time since, have the usual composition of a Renaissance column, that bears a figure on the capital.

By far the most beautiful monument of the art of this time is possessed by the old Seidenhof in a great room in its upper story. The house has nothing remarkable externally, as the case with most contemporary private houses of the Swiss cities. But the upper hall, of which a representation we give in Fig. 127 (now torn down and transferred to the museum of industries), indeed affords one of the most beautiful examples of the internal decoration of the time. The painted stove with the two seats of 1620 is a true masterpiece of the Swiss potter's art. W With the just as rich as bold wooden paneling of the walls and ceiling, whose dark brown tone is effectively detached from the light and fresh painting of the stove, it forms an incomparable whole. It is remarkable, that in the corner where the stove is built, there continues a covering of the walls by similarly p painted clay tiles. The little twisted columns there employed likewise correspond in treatment to the material used, like the wooden columns of the wainscot. In such things that time so often disdained by us in the pride of our presumed higher art culture, possesses a very considerable certainty of the feeling of style.

From the same time in 1616 according to an inscription dates the equipment of the upper hall in the house zum Wilden Mann. One of the most ornamental painted stoves of Switzerland adorns the room, that still entirely retains its beautiful old paneling. As so frequently occurs, there is found here a specially separated part of the sleeping places. An example of such an arrangement is given above on Page 89 by a chamber from Altorf.

First about the end of the 17 th century Zurich then proceeds to the erection of a city hall, that in spite of its late date we place here, since it is still tolerably pure in forms. The city had already removed its old city hall in 1398 and built a new one instead, which wau replaced after 1694 by the one still existing. On piers with strong arches extending far into the Limmat, it stands half in the river, compelled by the narrowness of the site. The lowness of the stories, that corresponds to the custom of the country, gives to it rather heavy a and squat proportions (Fig. 128); but the energetic division by pilasters and the animated though rather Barocco enclosures of the windows lends it the impression of a bold and original appearance. To this is added the widely projecting roof with its decorated dormers and the richly treated fanciful margoyles with their iron supports, to enhance the picturesque effect. The interior has experienced great modern alterations, that chiefly concern the great council hall. Yet the two magnificent painted stoves, which the city of Winterthur sen. to the people of Zurich as proof of their friendly and neighborly disposition, are still preserved though transferred to the Kappelerhof. Likewise is found in the administrative hall the third sand still larger stove, that belonged to that rich gift. The ceiling of this hall, according to the precedent of that in the smithy, (see below) is subdivided by a star shaped network of elegant moulded and decorated bars; a notable example of the transfer of mediaeval motives into the expression of the Renaissance. The contemporary rich equipment of the building is then shown by the splendidly wrought iron railing, that encloses the stairs.

Particularly attractive are then several guildhalls, although these in their existing form mostly belong to a later epoch. Erected for the social assemblies of companies connected with the same guild, they still afford a characteristic picture of

the life of vanished epochs. In their plans the great hall, w which occupies nearly the entire upper story, with its anteroom, forms the centre. Frequently according to mediaeval custim a bay window is connected therewith. Thus the guialhall of the carpenters (Fig. 129) shows a simple and yet expressive model of such a building. In the smithy the hall has still its panelled wainscot effectively divided by hermes pilasters together with an ornamentally treated buffet. While this decoration appears to belong to the end of the 16 th century, the upper wall frieze in late Gothic foliage contains busts of the patriarchs and ancestors of Christ down to Joseph and the Madonna. These works were executed in 1520 by a master, who still created entirely in the mediaeval spirit. To the same time belongs the no less magnificent wooden ceiling, that is subdivided by Gothic moulded bars with intersecting ends, that extend a star shaped network over the surface. The polygonal shields in which these bars meet receive the gayest decoration by all sorts of forms in relief. Gilding and color enhance the charm of this ornamentation.

Of the public fountains we name that in the form of a column richly treated on the Stussihofstatt, which merits consideration by light and ornamental elevation, tasteful ornamentation and the stately figure of a horseman, that rises above the free Corinthian capital. The numerous splendid wrought iron grilles,
23 that are yet frequently seen in Zurich on portals, balconies and garden gates, are masterworks of the later time and indeed of the 18 th century, thus falling outside the scope of our d description. What finally concerns the old stoves still possessed in many houses, which formed so important a part of the equipment of the Swiss house, I have given a full account of them at another place.

In Baden with the sculptor R. Dorer is to be seen one of the most beautiful grilles from the best time of the Renaissance,
24 wrought from round rods with richly composed scrolls, that end in fancifully curved forms. Magnificent flowers, nine in number, crown the whole, that by gilding and painting has a still finer effect. Probably originally placed in the church (Königsfelden ?) as enclosure of the choir.

NÄFELS and BOCKEN.

NAEFELS and BOCKEN.

If we have so far in the most favorable cases met only with single rooms, that exhibit the original condition of the decoration unchanged, we can no present two examples of completely preserved houses of that time. One is the present community house at Näfels, a building like a palace, erected in 1646 by a Col. Freuler returned home from service in the French wars, according to the popular tradition properly to receive the expected visit of Louis XIV. The king not coming, the owner ruined himself by his palace building, which now the irony of fate has degraded in part to an almshouse. The stately structure m makes itself remarkable afar by its high gable. A luxuriant Barocco portal leads into an arched vestibule and thence to a stairway, that is imposingly arranged on stone piers with rampant arches and tunnel vaults. The vaults have stucco decorations, all in the dry forms of the time; but the railings of the stairs still show Gothic tracery. Also the chapel which lacks nothing and projects externally as a bay window, has pointed windows. The upper rooms are treated with a magnificence already prepared for by the entrance. First is a room with wooden panelinm and excellent intarsias on the walls and ceiling, further adorned by a richly painted stove, that with its seat and the tile covering of the adjacent wall surfaces belongs to the largest and most pompous of Switzerland. But finally is a hall w with stuccoed window niches, stone floor and magnificent fireplace, after the French custom; but the ceiling with a paneling of inlaid work must easily belong to the noblest of its kind. Adjoining the hall is the chapel projecting as a polygon with an ornamental chandelier of wrought iron.

Not so magnificent, but scarcely less characteristic is the Bocken house. Located on a gentle slope above the left shore of lake Geneva, it dominates afar the view over the lake with its pleasant beach downwards to Zurich and beyond, upwards to the rocky peak of Glärnisch and the rugged heights of Säntis. The building with its high and projecting roof strikes the eyes afar. Its external appearance is plain, yet full of character even to the iron fixtures and the original knocker of the door, the painted window shutters and the weathercock. But in the interior is found a corner room above, that has retained its old

wooden paneling and a painted stove. Here is almost everywhere there not wanting in the paneling carefully arranged boxes and drawers as well as a little buffet with an arrangement for washing the hands. Adjoining this chamber is a larger hall with stone floor and richly stuccoed ceiling, like that in Näfels. These rooms paved with stone are likewise pleasant for hot days in summer, as the chamber furnished with stone and wood paneling afford a warm and comfortable abode in winter.

WINTERTHUR and VICINITY.

Winterthur is the chief seat of Swiss pottern, and still has a considerable number of excellent, partly green glazed and p partly brightly colored stoves to show. On the contrary the remaining part of the lod furniture has long since been sacrificed in the houses to the search for novelty in this very modern manufacturing city.

More is to be found in the vicinity still in certain places, and what has become known to me of it, will be briefly described here. First is the old mansion at Wülflingen with a well preserved chamber, that possesses an extremely ornamental, green glazed stove, entirely covered by reliefs. Also the paneling of the walls with its buffet, cupboard and boldly carved ceiling is still entirely unchanged. Frequently is read the date of 1645.

Castle Elgg is an extremely unassuming building, but which possesses two beautiful stoves of 1607 and 1668, and in several chambers is not merely the old paneling, but also still splendid hangings, tapestries and curtains of the 17 th century are preserved. Particularly a bedroom with a separate division for the bedstead enclosed by silken hangings is a delight for all painters and friends of art.

Interesting stoves are yet found on the Mörsburg (there are two green glazed, one especially ornamental), in the little castle Wyden near Andelfingen, partly green glazed and partly painted, as well as in the city hall at Bülach, where at the same time the great upper hall has a simply beautiful wooden
267 ceiling and paneling of 1673. The door enclosed by Ionic pilasters shows rich iron fixtures. A buffet with gracefully twisted little columns bears the date of 1676.

In S. Gall numerous bay windows richly carved in wood prove the comfortable conditions then already enjoyed by the flouri-

flourishing city from its commerce and industry. These works mostly already bear the stamp of the luxuriant and pompous Barocco of the 17 th century, but also the forms of the later R Rococo and pedantic. most may have originated between 1650 and 1750.

In the main street of Roschach are likewise numerous bay windows, without any elevated artistic importance as them, but on the whole an unusually picturesque view of a city of the time.

The excellent wooden buildings in which lies the centre of gravity of Swiss architecture, are so finely and effectively represented in the beautiful work of Gladbach, that it is sufficient to refer to it here.

On the other hand is one of the most splendid and noblest w works of wood carving from the most luxuriant time of the high Renaissance is to be mentioned, the finely preserved choir stalls of the abbey church at Wettingen. In our illustration (Fig. 180), we have omitted the later executed crownings in rather meager and irregular Rococo.

Chapter VII. Provinces of the upper Rhine.

When in Switzerland besides the preferably employed wood construction, the materials of masonry but exceptionally came into use, and the facades rather exhibit a strong tendency to painted decoration, then on the contrary the other regions on the upper Rhine show a general adoption od ashlar construction. Indeed there are also not wanting here half timber houses and painted facades, but the former rather belong to the customs of the village, and the latter was soon supplanted in the cities by the more monumental material. Then it occurs that here the buildings of the citizens, houses and city halls in the cities soon appear opposite princely castles, producing a greater competition also in city circles, and enriching in manifold ways the general picture of building activity.

UPPER ALSACE.

We have to commence with the buildings of upper Alsace. How primitively German is this beautiful land was already proved in the middle ages, not merely by its great poems and works 1 like master Gottfried of Strasburg's glowing love song, but also clearly by its artistic monuments. In the Romanesque time its churches by their plans and treatment belong to the great German school of architecture of the upper Rhine. But more decisive was the position, which Alsace assumed in the 13 th century against the Gothic penetrations from France. While at other places then in Germany were adopted the new construction, also the French form of plan with choir aisle and chevet of chapels, for example that in Cologne cathedral lead to a complete imitation of the choir of the cathedral of Amiens, but Alsace and Lorraine with an almost obstinate strength maintained the strictly German form of ground plan, in spite of the acceptance of the foreign construction and decorative forms, particularly of the choir, and no church building in Alsace and Lorraine e exhibits the French plan, not excepting the cathedrals of Metz and of Toul. Also in the architecture lies the boundary of the two nations at the western border of Lorraine, and the buildigs of Champagne are the first to adopt the French plan. And what can be more German than at the end of the middle ages the creations of the excellent Colmar master M. Schön!

The same condition is also now found in the epoch of the Ren-

Renaissance. The masters in Strasburg always have something of the character of the old German lodges and constantly remain in animated relations with Germany. At the end of the 16 th century it is W. Dietterlein, who is called to Stuttgart and there publishes his influential work with copper plates, and still in the beginning of the succeeding century G. Riedinger builds for the archbishop of Maintz the palace at Aschaffenburg. Also the character of the buildings in Alsace is entirely German. The preference for painted facades is shared by Alsace w with the other provinces of upper Germany. The composition of the facades as narrow mediaeval buildings with steeply rising gables, the treatment of these gables, the use of bay windows, all that indicates the German conception. Even the ornament w with its Barocco peculiarities refers to Germany. The political relations of the country, which by its isolation did not permit a permanent rule to occur, was then the occasion that here no princely castle architecture developed, but instead were the buildings of the citizens, the houses and city halls in the c cities were adorned by preference. This again recalls the conditions in German Switzerland, with which the people of Alsace were allied by race and were in part also politically connected.

The beautiful country, which then participated in the first line in the intellectual life of the time, also established t this activity by the early introduction of the Renaissance. In Ensisheim, that was of importance as the seat of Austrian rule, the city hall is important and a picturesque structure of 1535, with two wings joining at a right angle and encloses the corner of the market place, with a stately polygonal stairway hall in the reentrant angle. The longer of the two wings is arranged in the ground story as an open rectangular hall on strong piers, that opens with simply treated pointed arches and a single round arch next the main street. The hall is covered by G Gothic net vaults. Over it in the upper story is the great hall. The division of the facade occurs by simple pilasters, which are fluted in the upper story and between them are slender candelabra columns, that are arranged above the crowns of the arches of the arcade. Triply grouped windows with Gothic mouldings, the middle one being always somewhat higher, open the separate wall panels. On the main part next the street projects

an ornamental balcony in Gothic form. The building also shows throughout the mixture of mediaeval and modern elements. Opposite the city hall lies the inn zur Krone, an elegantly executed gabled building of the late time dated 1610 (Fig. 99). This facade belongs to the later time of the century, is adorned by a magnificent bay window at the middle, which is covered on all surfaces by finely treated ornament, that imitates stamped leather decorations. The high gable decorated by volutes completes the characteristic German stamp of the facade. It is remarkable again for this late time, that the railing that crowns the bay window still has the forms of Gothic tracery.

An interesting house is seen at Schlettstadt in Strasburg st. No. 18, according to the evidence of the Latin inscription on the bay window, erected in 1545 by the city architect at that time, S. Ziegler, or rather "restored with a better facade". Likewise here appears some Gothic details, but predominant are the forms of the Renaissance. The enthusiasm for classical antijuity, that here was strongly manifested by the then famous learned school, is shown by the inscription on the cornice of the upper story:- "Dedicated to the ancient Architects". For the pilasters contained the unfortunately destroyed medallion heads of ancient architects and mathematicians. The name of Archimides is still legible. A later gabled building of 1615 is the house belonging to the Protestant church, likewise characterized by a two story bay window. In Kaisersberg is noticed tasteless beginnings of the Renaissance on a great house with two gables of 1521. A smaller house with Barocco gable bears the date of 1616 and the name of the architect, J. Volrhat. There are also many attractive half timber houses, among them being a specially interesting one of 1594. Beside the church is a stately building, indeed formerly the city hall with two wide round arched portals, a stair tower and a bay window, dated 1604, and beside this is the following verse:-

"To the holy empire is this house
Built in praise and honor,
Therein true justice
Will be given at every time".

In Rappoldsweiler a fountain of 1536 exhibits in dry forms the new style still mixed with Gothic. Rufach has not far from

the church a well with two strongly dimensioned Doric piers in the developed Renaissance, from 1579.

One of the most stately monuments is the city hall at Mühlhausen. The city already raised itself in the 13 th century to independent importance, and in 1273 was elevated by emperor Rudolph to be a free imperial city. In the feuds of the 15 th century with the robber nobles it became allied with the adjacent Swiss cantons, and was able to maintain its neutrality for a long time in the wars of the empire against France. A c city hall erected in 1431 after the model of the guildhall at Basle was destroyed by fire in 1551, but already in the following year was erected on the same site the existing building, probably with the extensive use of the old foundations. There is read on the facade the date of 1552. We give in Fig. 131 an illustration from an excellent photograph by Braun, and it had its longer side next the market place, with a high roof ornamented by glazed tiles. The irregular subdivision, the form and grouping of the windows with the pointed arched portal of the ground story recall the mediaeval conception, and the buildings of the neighboring Basle by their particular form. A double f flight of steps with a protecting roof resting on Renaissance columns leads to the principal story. The irregularity of the facade that in itself is of less architectural importance, is compensated in a happy manner by complete painting, and even elevated to artistic importance. The painted ashlars of the g ground story give a quiet basis, the windows are crowned by painted festoons of leaves, gables and volutes, and on the principal story by an also painted colonnade and balustrade is opened a deep portico, that is animated at each end by female figures. In scriptions designate them as Vigilance and Prudence. The upper story has between the windows niches with the figures od the four cardinal virtues. The painter has troubled himself little about the lower division, and yet the effect is harmonious.

The author of these frescos was master c. Vacksterffer from Colmar, who by the existing contract of Sept. 10, 1552, not m merely to paint both gable walls and the facade, but to adorn the rear wall of he "great hall"by a fine history, and that all is to be as stated in the document,"in the most truly art-

173 artistic and richest with the finest colors should be carefully
174 prepared and completed, so that it may ever honor and be useful to the city". As payment he received for himself and his associates free board and 200 guldens. But for this me must purchase at his own cost all colors and gold "and whatever else was required," and do it all with good vivid colors. The arms of the confederated Swiss places, which also decorate the facade must be removed when Mühlhausen was incorporated in the French republic, to effeca this memory in its history. The paintings were restored several times and last in 1846, with intelligence and respect. Originally the effect must have been even more s splendid, and the honest master from Colmar did not spare the gold, for M. De Montaigne in his gourney in 1580 terms the building "a magnificent and entirely gilded palace", An addition to the right gable end in 1510 contains the archives. The entire structure externally and internally is ornamented by proverbs according to the custom of the time, which chiefly relate to the care for justice. Thus one reads over the entrance :- "Not so much for fortification as for fighting for the laws". "One kind of law is among you, for the stranger as for the native". On entering one passes into a great anteroom, as in all our old city halls. In the council hall itself several glass paintings recall the old alliance with Basle, Solothurn and Berne. Likewise the arcs of the Swiss cantons and the oath on the Rütli are represented in mural paintings. With this is a brief rhymed chronicle of the city. Thus the building is substantially still a faithful picture of the time that erected it.

Colmar possesses several excellent citizens' houses from the 16 th century, partly arranged for painting, but also partly constructed in bold ashlar masonry. One of the earliest and m most beautiful is that represented in our Fig. 132. As a corner house it is marked by a bay window placed diagonally, which w with its medallions and members bears the charcater of the early Renaissance. The arrangement and enclosure of the windows as well as the entrance with a segmental arch still recalls the middle ages. Extremely effective is the wooden gallery of the upper storw projecting on massive corbels with its carved posts and ornamental railings. But first of all the facade with its rich and fully coloeed paintings receives a gayer expression,

though these indeed are partly destroyed. The subjects seem to be taken from the Old Testament, while on the bay window are placed figures of the Virtues. On the lower frieze is read the date of 1577, but the building itself came from an earlier time, as proved by the date of 1538 on the wall of the bay window.

275 Also another facade is allied to the before mentioned house zur Krone in Ensisheim, and has been preservdd in Colmar, since in general the city of M. Schön has retained the image of an old German city more than any other in Alsace.

Meanwhile in Originality and beauty all other buildings are surpassed by a house lying opposite the south side of church S. Martin, on whose little and still Gothic side doorway is read the date of 1575. The climax of the otherwise simple facade (Fig. 133 is however formed by the low main portal with its lfuted Doric columns and the bay window expanding above like a balcony. The original plan of this, the magnificent ornamentation by corinthian columns and finely wrought masks enclosed by rolled cartouches, lend to it a high value. The lower frieze likewise consists of masks. The figures are here treated with great skill.

LOWER ALSACE.

In no other province of Germany is shown during the 15 th a and 16 th centuries a greater power and richness of intellectua, life than in lower Alsace. Already in 145. was opened a learned school in Schlettstadt by La Dringenberg, from which came a number of sound humanists. Soon thereafter Strasburg a also founded its school, and became for a long time the centre of a truly learned activity. No less was this furthered by the invention of the art of printing, which is known to have made its appearance there by Gutenberg, and then was further developed by J. Mentelin and others and was cultivated. In general, as long as the German spirit ruled in Alsace, the higher cultured life remained in bloom there. First with the suppression of German nationality by the powerful French spirit was this stunted and withered. The extremely animated activity of the Strasburg printers of books had no less a promotigng effect on the formative arts, and in the first half of the 16 th century a number of excellent artists were there busied especially on drawings for woodcutu. As architects about the end of this epoch

we not only come to know Riedinger, the builder of the palace of Aschaffenburg, and W. Dietterlein, also busied as a painter, but especially D. Speckle, who became prominent as an architect, namely in fortification. Born in 1536, he first learned pattern cutting and embroidery on silk, traveled in different lands t till he came to Vienna, where the imperial architect Solizer became acquainted with him and instructed him in Fortification. Appointed by Maximilian II and archduke Ferdinand as their overseerof the arsenal, he returned to Strasburg in 1574, made a wooden model of the city and was appointed city architect. His before mentioned work on fortification enjoyed high consideration for a long time. Already he had conducted for duke Albert of Bavaria the fortification of Ingolstadt, and many other princes and cities depended on his counsel. Also he planned f fortifications in Strasburg and erected the city hall about 1585, later serving as exchange and now as post office. Died in 1589.

Strasburg possesses but few remains of the architecture of that time. To the earlier epoch belongs the Frauenhaus near the minster. Still substantially Gothic, both in plan as in artistic treatment of forms, it is particularly distinguished by the beautiful winding stair. This is also principally late Gothic, the rounds are partly treated as knotty branches, but t the supporting columns have Renaissance forms. Also the hall in the ground story, that now serves for the collection of models, contains very peculiarly treated Ionic columns with acanthus leaves on the capitals. The ceiling is partly formed by a Gothic net vault, partly by a wooden ceiling likewise treated in mediaeval forms. The decorative painting of the walls, of which remains yet exist, again exhibits Renaissance motives.

To the developed late Renaissance belongs the before mentioned former city hall erected by D. Speckle, unfortunately destroyed in great part at the beginning of our century (19), and particularly deprived of its magnificent winding stair. This architecture corresponds to that of the Frederick building of Heidelberg, and is yet an important remnant from that time (Fig. 134). Besides there is seen a half timber house with bay window and carvings from the end of the 16 th century in the Schneidergraben. Otherwise in Strasburg nearly everything

old has been replaced by later rebuildings.

More abounding is little Oberehnheim soubh from Roheim. First here on the city hall, that bears the date of 1523, very early occurs the Renaissance, indeed strongly mixed with gothic forms. Only the left wing is old, the rest with the middle building being modernized. In the windows is late Gothic branch work, before the principal story is a balcony with late Gothic traceryin railings, but its great corbels decorated by heads have Renaissance forms. Then on the market place opposite the side facade of the cathedral is the old granary, a half timber structure of 1554. Likewise here still dominates the middle ages, the gable and next the place has a gate with pointed arch, over it and before the middle window being a balustrade in late Gothic tracery, but then the arms with the imperial eagle within a Renaissance border. Further at the market is a fountain beneath the bay window of a house; open porch with two Renaissance pilasters next the street, in the third story a bay window with plain pilasters, the fourth story ending with a late Gothic b balustrade. Finally an ornamental well of 1579 in the street that leads to the city hall. The circular stone curb has two rows of coffers with leaf ornament. This wall supports three Corinthian columns, whose stumpy shafts are richly decorated on the lower part. Above the capitals broad consoles develop as in wood construction to bear a low architrave. A low stone dome of curved profile is characterized inside by a Gothic ribbed vault, and crowns the little original building. In the weathercock on its apex is read the date of 1579.

An important building is then possessed by Molsheim in its meat market. The stately and picturesque building exhibits an uncommonly effective design. The long principal facade with its high gable roof toward the market place, like the city hall in Mühlhausen has a double flight of steps with Gothic tracery railings. Above its landing extends a tower supported by two squat piers with Ionic capitals. On the tower is a clock with sculptures and the date of 1607, that perhaps only relates to this rather Barocco addition. Still more effective is the building by its narrow gable facade with its high gables in three stories subdivided by fluted pilasters. The lower story of the gable facade has a portico with three round arches.

Above this projects on massive corbels a heavier Renaissance form of balcony, which is continued around the corner and ends on the principal facade. Likewise this has railings of late Gothic tracery. On the front gable is read the inscription:- "Lucretia. Roma. Marcus". Thus were here formerly mural paintings of this purport.

An ornamental corner house of 1550 is then in Weissenburg, just west from the monastery church and outside the old walls. The doorway exhibits late Gothic branch work, but is enclosed by Renaissance pilasters. At the angle of the house is developed very elegantly a bay window of red sandstone above a column, with medallion heads and finely ornamented flanking pilasters. Moreover there is an unusually elegant half timber house above a stone ground storw, the upper story decorated most ornamentally, while the separate windows and the corbelled bay window are magnificently enclosed by carved borders and candelabra c columns ornamented by foliage. The little building of 1599 belongs to the most elegant examples of the wooden architecture of the upper Rhine.

On the main street of Zabern is an ornamental half timber h house with a triangular bay window. The house door still has the Gothic ogee arch, but the bay window is supported by a Tuscan column, while the carved work is in great part already very Barocco. The house twice bears the date of 1605, under the bay window and over the door. A proof how late also here, corresponding to the general German custom, half timber construction and certain Gothic peculiarities were retained. On the old castle in Zabern is still seen a handsome Renaissance portal on the stairway tower.

Finally on the way from Niedeck to Maursmünster is the picturesque castle of Birkenwald. It has two decorated portals, one with the date of 1562. At the north side lies a great balcony between round towers, such as repeatedly occurs in Alsace.

280 BADEN.

A substantially different development is taken by the Renaissance in the regions, that today belong to the grand duchy of Baden. Here is no city commonwealth, and also it is far removed from the importance of the flourishing cities of Alsace, particularly Strasburg. On the other hand the princely families set-

settled in the country, especially the margraves of Baden-Baden and Baden-Durlach cultivated architecture by the arrangement and equipment of palaces in which the love of the time for magnificence is expressed. Beside them the citizens' buildings of the cities receded to the second line. Yet it could not fail for the influence of the princely buildings also to lend a more splendid form to the undertakings of the citizens.

We commence with the palace of Gottesau near Carlsruhe. In the middle ages a monastery was here, in the place of which margrave Charles II v. Baden-Durlach erected in 1553 the still existing palace, which was enlarged in 1588 by his son, margrave Ernest Frederick and more richly furnished. In the French robber wars under Louis XIV it was devastated and burned, but was again rebuilt by margrave Charles William, yet was damaged by a conflagration in 1736. However all these devastations fortunately left the masonry standing, so that in 1750 a thorough rebuilding chiefly affected the interior. At this opportunity the towers received the existing domes instead of the former pointed roofs. At present the building has sunk to a barrack, and thus reflects in its three different purposes the principal tendencies of the culture epochs of the middle ages, the Renaissance time and the present day. For in our days the castles of the 16 th century mostly have to serve no other purpose than as barracks, factories or --- prisons for convicts.

The interior of palace Gottesau has been so changed by its use, that the original arrangement and the formerly rich equipment have disappeared to the last remnant. On the contrary the exterior (Fig. 135) still gives substantially the image of the original design. The four round towers at the angles with their curved and formerly symmetrical roofs, to which is added a fifth at the middle of the main facade, lend to the building an unusually picturesque expression. Simple Doric pilasters subdivide throughout both lower stories, while the third story on the higher towers exhibits Ionic pilasters. Very interesting are then the window walls enclosed by segmental arches, which effectively subdivide the entire building. The treatment of the forms in itself, however simple it appears, does not lack a well calculated gradation. The lower pilasters are tolerably dry and have strongly swelled shafts; the upper are more finely

drawn. The windows are enclosed by pilasters, divided by a cenral mullion and end with an entablature and crowning gable, likewise showing a well conceived gradation. At the ground story they are boldly rusticated, on the second story have a finer ashlar treatment, and wesy elegant ornaments in the third story. The same gradation is true of all other members, the arches w with their keystones and mouldings. The general effect is enhanced by the harmony of color resulting from the different materials. All cornices, enclosures, capitals and bases are of red sandstone, all other members being of gray sandstone, the surfaces are plastered and partly animated by painted ashlars.

If Gottesau presents the view of a structure erected at one gush,on the contrary the palace at Baden exhibits a form gradually produced at different epochs. Since the history of the has found an exhaustive description from the learned side, I give here only the essentials of it. After in the early middle ages the old castle was arranged as a fortress on a tolerably steep height, the margraves erected probably already in the 14 th century on the mountain plateau rising directly above the city a new castle, which was again enlarged by margrave Jacob about the middle of the 15 th century. Remains of massive substructures however prove, that the Romans already had selected this point, that dominated the narrow valley and protected the warm springs, and had arranged the vast terminal plateau. The buildings of margrave Jacob were then further extended by one of the noblest princes of the land, margrave Christopher, who made his residence there in 1479. From the new castle was dated the charter given in 1510, that he gave to the city of Baden with a police regulation "for foreigners to bathe here for their needs or benefit of their lives". All these buildings, especially the main entrance (at A in our plan, Fig. 136), the rectangular tower Q at the north side, the western and northern enclosures at T, S and N still belong to it and bear the forms of the late middle ages. Many additions and alterations occurred under margrave Philip I, so that the building then already had a considerable extent, but also as usual for mediaeval castles acquired an irregular and complicated form . Fixed proofs of these building periods are particularly the arms of margrave Christopher and of his wife on the keyst-

keystone of the gateway vault, and the beautifully executed arms of Baden-Sponheim over the gate, whose date of 1530 indicates the time of margrave Philip I. Also the crowning of the northern tower, then serving as archives and with the adjacent parts bore the name of the "old chancery", bears the date of 1529. Whether the date of 1516 found on an old drawing is authentic must be subject to some doubt, for the architecture connected therewith exhibits such a developed Renaissance, as scarcely conceivable then in Germany.

Only so much can be fixed with certainty, that alterations of the oblique and complex mediaeval castle into a clearly conceived modern palace design were made in the time of margrave Philip II. Yet while after his father's death in 1569, he was brought up as a youth in Munich, the administrator count Otto v. Schwarzenburg commenced the rebuilding. But the execution was entrusted to the stonemason K. Weinhart from Benedictbeurn, who is named as princely upper master and foreman, and who had already erected "stately works" in Regensburg and Munich. We know nothing more of this master, than that in 1582 on a call to his earlier works he acquired a position as foreman for the city of Strasburg. The inquiries made by the council stated t that he had erected the palace at Baden from the foundations, but was "a strong papist". Yet in hope that "the buildings he would erect would not be papistical", the ruler decided to give him the office. The affair failed however, since Weinhart broke off the negotiations.

The problem of the master first of all consisted in this, t that retaining as far as possible the buildings enclosing the great court of the castle, which now comprise at S the stables, at T dwellings of servants, and V the coach house, to erect the master's residence at the east side of the court. With correct tact he placed the new building at right angles to the building O lying in the middle of the court, which was an old service building containing the vast cellar beneath it. By the northern wing P containing the kitchen and its accessory rooms was produced the connection with the arcade N, that is repeated in the upper story. The plan of these northern parts was also so arranged for the defense, that its long extent could be swept by two projections of the building. Let us now turn to the

principal building. This forms a rectangle 235 ft. long and 80 ft. deep, at the right covered by a stair tower, at the left partly by the connecting gallery. In the plan of the vestibule C and the stairs connected therewith the master was restricted by regard to an earlier winding stair; but also by regard to the building O in the court that must have determined him to locate its entrance somewhat to the right of the main axis. T The arched vestibule C with the imposing width of 26 ft. was sufficiently lighted by the portal and the window placed beside it, and is cut at a right angle to the long and likewise vaulted corridor E, which receives its light at both ends through coupled windows. Thus the outer plan is divided in four nearly equal independent groups, whose internal arrangements are varied according to the special requirements. At left of the entrance one passes into the hall L, that like the other rooms of the ground story is covered by depressed cross vaults. With a width of 22 ft. it measures 62 ft long, for the partition indicated on our illustration is a later addition. The close connection with the kitchen easily allows the former dining hall to be recognized in this stately room. The adjacent hall M is 34 ft. long and served as a serving room and a dining room for the attendants.

The portion at right of the entrance has two larger rooms I and H with a smaller one between them. By the projecting winding stair this part is in connection with that lying over it, and at the same time has its independent exit to the court. Thus it was an enclosed little residence, such as we generally find in the French chateaus of that time. The portion lying opposite and beyond the corridor E contains the chapel F, in which is placed a gallery for the princely family on two strong Ionic columns. In order to obtain within the story the necessary height, the architect must lower the floor, so that one descends 5 steps into the chapel. At the east side projects a polygonal altar apse, and at the south adjoins the chapel an anteroom, that is connected with the terrace by a winding stair, by doors with the corridor E and the great corner room G. The fourth portion is divided into five chambers of unequal size, 18 to 20 ft. wide and 22 ft. deep, only the middle one having no entrance from the corridor. In the first room K is seen in

the wall a semicircular masonrw niche, that perhaps contained a fountain for washing.

Into the upper story (Fig. 137) one passes by the stately winding stair B, which at one side leads to a living apartment like that in the ground story, while at the north side again a larger hall E adjoins that by a passage at right angles to the main corridor C is connected with the gallery F, a service stair and the adjacent building in the court. The southeast portion of this story contains a single state hall D 74 ft. long. In the original distribution of the castle the great main hall likewise occupied the entire southeast part of the second story, but by taking in the corridor was increased to 42 ft. wide and 82 ft. long with a height of only 24 ft.

Of the other parts of the castle it only remains to state, that at P (Fig. 136) is found the great kitchen covered by cross vaults on rusticated piers, that is adjoined by two little irregular rooms. Then follows at Q the still mediaeval tower, that formerly contained the archives, and at R is a series of service dwellings built later. The stables are at S, other service dwellings being in the southern part of the west wing T, the coach house being finally arranged in the spacious hall V with piers in the south wing. Hhe grand and very carefully arranged subterranean cellars and vaults prepared for concealment, that extend beneath the main building, are to be passed over in the artistic consideration, however great interest they may possess. A careful representation of them is to be found in Krieg.

The artistic treatment of the exterior is unusually simple. The architect has relied upon the quiet and grand lines, that the whole must form in its new combinations. certainly must o one now hold, that the original enclosures of the windows on the principal facade disappeared after the devastation by the French, which now materially influences the expression. Seen from afar the castle is imposing by the great horizontal lines of the terrace with its substructures, and of the long southern wing with its double series of arches. Entering the court, then is obtained the impression of the great and quiet mass of the main building, adjoined at the left by the connecting gallerv with its boldly treated colonnades, twice as many in the upper as in the lower story. These colonnades with their finely fluted

columns elegantly executed in red sandstone, are the most graceful portion of the external architecture. The lower colonnade opens to the kitchen by a portal decorated by beautiful arms. Beside the portal two low and broad openings like windows break through the inner wall. These windows have an original treatment, and served for issuing food to the inferior attendants of the court as well as to the poor. Their side jambs are under the richly membered cornice resting on lions' heads and decorated by kitchen apparatus suspended like trophies, that are as prettily arranged as finely executed. They recall certain decorations found in the works of the contemporary Dietterlein. The trophies of culinary technics as well as the other parts of this elegantly treated hall are handled with a preference, that recalls to us the customs of those carousing times.

At the right side of the court extends in very plain treatment the one story portico on broad piers, now utilized as a coach house. Each pier is opened by a great niche with a smaller one over it; the latter being intended for busts and the former for statues, which are indeed wanting. The principal building has in the ground story and in both upper stories plainly treated windows, whose originally richer enclosures were removed from the building after its devastation by the French in the year 1689. Now the portal alone exhibits a richer enclosure by two coupled Doric columns, whose shafts have rustication. The Doric entablature is crowned by two little side gables with a higher addition at the middle, that bears the arms of Baden flanked by volutes. The general effect of the portal is extremely stately. Above the portal structure the roof is characterized by a projecting gable ornamented by volutes.

A richer ornamentation was in part in the interior, although this mostly disappeared or was replaced by modern restorations. Very elegant are first the ribs, keystones and consoles of the cross vaults, which cover the vestibule, corridor and stair h hall, and lend to those parts an unusually distinguished stamp. Then the doors in the great vestibule at the right and left h have beautiful enclosures, on whose caps the shield of arms of Baden is supported bya lion and a griffin. These are however later additions from the time of margrave William (d. 1677). Very rich but also Barocco is the doorway from the passage

leading into the chapel, decorated by all sorts of volutes and with a surface ornament, that imitates rolled and forged bands. The upper addition is no less Barocco and contains in a rich frame a well executed bust of Christ in relief. The chapel itself is adorned by slight frescos of the end of the 17 th century, when under margrave William and his wife Sibylla Augusta after 1697 the restoration of the palace from the devastations of the French was commenced. From the earlier time of the 17 th century on the contrary dates the rich decoration of the five northeast rooms and of the dining room for the servants, vestiges of which can still be perceived. Male and female caryatids holding oval frames support a strongly projecting cornice, on which rest figures like dolphins, that again hold rich frames. These were intended partly for mirrors and partly for paintings. The cross vault is ornamented by festoons of leaves in stucco. The whole originally obtained its full effect by colors and gold. In the second room the decoration is still richer and at the same time is better preserved. Columns and pilasters of gypsum marble with gilded bases and capitals bear bold cornices, from which rise the vault ribs decorated by festoons of leaves. On the walls are placed frames for pictures, all in stucco with rich gilding. The four compartments of the blue cross vault with gold stars are adorned by medallions, that in little frescos contain the stories of the loves of Jupiter. On one of them could be read at the beginning of our (19 th) century "Baden species". By the fire of 1689 these were destroyed excepting three. The third room also exhibits a similar arrangement with stucco and gilding. The dark red w walls have oval niches enclosed by gilded flower scrolls with the painted busts of margrave Willian and his sons. The floor of Italian gypsum marble shows several shields of arms, that indicate margrave Frederick V and his wife Barbara v. Wurtemberg. Thus the entire ornamentation of these rooms belongs in the beginning of the 17 th century. Also both of the remaining rooms, as well as the dining hall contain remains of similar decorations.

On the other hand there have remained in the two upper stories no vestiges of the original ornamentation. Only from the description by a contemporary, the Jesuit father Gaman do we

know the magnificent treatment of the great hall in the second story. Its mirror vault was adorned in 1579 with frescos by T. Stimmer, in which according to custom of the time allegory played a great part. The walls were ornamented by portraits of the princes of the family of Baden in more than life size, and beneath them extended a frieze with the busts of German emperors. To these were added also representations of the months and signs of the zodiac with corresponding Latin and Greek verses. At one end of the hall projected an octagonal bay recess, that formed the crown of the lower altar niche of the chapel. It was likewise adorned by mural paintings by Stimmer. Certainly already strongly mannered in the drawing, the whole must have made a magnificent general decorative impression.

On the east front of the castle adjoins a high terrace, whose projecting apex bears a circlular pavilion, to which the French have given the absurd name of "Dagobert's tower". This pavilion is supported by piers and is covered by a stone dome, contains a winding stair, that led down to the formerly adjacent prison. This little domed building, that was richly painted internally and externally, was ornamented by little statues in niches, is one of the most precious jewels of the German Renaissance, and gives all honor to master Weinhart. The elegant columns, the piers with the ornamental niches, the perforated dome with its little lantern, the marked and also refined division of the surfaces, the elegant treatment of all architectural forms give to this little building internally and externally a charm, characteristic of very few monuments of the German Renaissance. On the further eastern projection of the terrace in the course of the 17 th century was arranged the magnificent garden, which so gracefully surrounds the castle by its great trees and ornamental plants. On an old drawing of 1581 it is not yet seen; but one notes on that the earlier arrangement and distribution of the windows of the main building, which is now but partly preserved; membering by cross bars, triple in the larger windows, double in the smaller, above being an arched cap with oval upper window. The present condition of the castle is due to g grand duke Leopold after the devastation by the French in 1689 had laid this building in ashes, who from 1843 to 1847 had it worthily restored by architectural councillor Fischer. But to

the old equipment still belong the magnificent gargoyles on the front and rear fecades, with the richly ltreated wrought iron supporting rods.

Valuable monuments of the Renaissance are then afforded in the monastery church by the tombs of the princes of Baden. Still very undeveloped appears the style in the monument of Jacob II, a son of margrave Christopher I, who died as archbishop of Treves in 1511, and whose tomb was transferred here from a church in Treves. Even the original monument of Philip II, executed in 1537 by master Christopher of Urach, betrays a mixture of Gothic elements with the forms of the new style. On the contrary the epitaphs of margrave Bernhard III deceased in 1536 is executed in such a developed Renaissance form, that it certainly could only have originated a generation after the death of the deceased. To the same time belongs the simpler though tasteful monument, which was erected to margrave Philibert, who fell at Moncontour in 1569, the son of Bernhard and his wife Mechthild v. Bavaria. Both parents are seen in an elegantly e enclosed niche kneeling before a crucifix. These two tombs were probably erected under margrave Philip II, the builder of the castle. The latter himself died in 1588 and then probably first in the beginning of the 17 th century received his epitaph, on which suddenly appears an entirely different, more severe and then in details an already Barocco treatment.

A graceful ornamental work is the fountain in the court of the monastery of Lichtenthal of the year 1602, that allows an effectively treated column with a statue of the Virgin to rise from the octagonal basin. An extremely interesting work of 1549 is the fountain in Ettlingen, now placed before the castle there, which on the effectively membered Corinthian frieze bears the dry figure of a harlequin. Before him crouches a figure that prepares to receive from him the expected blow. It bears a tablet with the inscription:-

"Leave me not despised,
Think the world's wisdom and show
Is despised folly before God."

In the castle court there is then seen another fountain, constructed with a richly decorated and enclosed niche, from which a dolphin spirst water into a basin (Fig. 138). The forms indi-

indicate the epoch of the late Renaissance.

Only unimportant are the remains that have been preserved in Bruchsal, and even the little existing only as by a miracle e escaped the triple burnings of the city by the French. It is limited to a little Renaissance portal on the stair hall of a private house of 1552, as stated by the inscription over the portal. Rich pilasters enclose it; above it is a panel with two elegantly enclosed shields of arms; the crowning of the w whole is a semicircle with shell ornament in the sense of the ealry Renaissance. Further sideways is placed a tablet, which states that in 1562 Christopher v. Minchingen, provost at Spires, purchased this house for 1300 gulden from nobles of Trosten, George and H. Eytel Spälten of Sulzburg. The frequently repeated destructions have otherwise almost entirely destroyed the vestiges of the rich culture in this region, and even left to us as a ruin the castle at Heidelberg to be treated later.

Gernsbach possesses in its city hall (Fig. 139) a small but characteristic and richly executed example of the architecture of the end of our epoch. The location of the building at the corner of two not even wide streets must lead to a narrow and compact structure, that is energetically expressed in the side gable adorned with volutes and obelisks, and is echoed in the richly decorated polygonal bay window at the corner. The dry portal with its Doric columns and volute crowning, the windows with perforated gables, the roof dormer finally with its widely projecting volutes are elements of a strongly expressed Barocco, that agrees with the date of 1617 on the portal. En the interior is found a winding stair of mediaeval construction with G Gothic members on the portal. Also the doorway of the upper hall shows an architrave with Gothic mouldings, although it has an enclosure by Corinthian columns and richly ornamented entablature. The lower part of the shafts of the columns has Barocco flat ornament like the pedestals, and on the lintel of the door is read the date of 1618.

Some others have remained in Freiburg in Breisgau. Here also Gothic remained in power quite a long time. On a house in Franciscan st. is seen an original Gothic bay window of 1516, built out as a canopy above the portal. At the city hall is found of the same time a winding stair with Gothic mouldings. Also the

columns on which it rests have mediaeval forms. Above is read on a Renaissance shield the date of 1558. The lower vestibule has a horizontal wooden ceiling, that rests on originally treated Renaissance columns of sandstone. In the court is found a flight of steps, whose railing again shows the vesicas of the late Gothic style. Likewise the little lower columns still have mediaeval forms, while the upper ones that support the r roof or the steps are treated in the Renaissance style. On the balustrade is read 1552. But still longer both styles remain in use directly beside each other, for the Renaissance portal of the facade bears the date of 1558, and a smaller Gothic portal has that of 1557. In the upper story is found a doorway in stiff Renaissance forms, but with Gothic membering and the date of 1559. Then a richer portal of the same kind.

Beside the city hall lies the old building of the university, a picturesque building with wings connected by a wall crowned by battlements. This is the same building that on Jan. 13, 1579, which as the "newly built college" was accepted among the since "freed" houses of the university. At both angles are diagonally placed rectangular bay windows with reliefs. The portal in developed Renaissance and with portrait medallions bears the date of 1580. In the court is read 1581 on a buttress. To the same time evidently belongs the handsome late Gothic portal to the winding stair. The latter rests on columns, all is in late Gothic forms.

Then the vestibule at the southern transept of the minster deserves mention as an ornamental and richly executed structure of this epoch. It consists of three cross vaults that rest on four piers. Elegantly treated Corinthian columns are placed before the piers, their very slender shafts being richly ornamented on their lower part. Strong consoles at the crowns of the arches form the supports of the strongly projecting entablature. The balustrade that surrounds the platform is yet in the spirit of the Gothic with sportive open tracery. Over the entire surfaces of the upper part is extended a delicately executed decoration in the most delicate relief, of linen scrolls of late Renaissance. Concerning the date of erection, on the east side is given the date of 1620. In the interior of the southern and northern transepts, the galleries with their fluted Corinthian

columns and the elegant ornamentation exhibit the style of the same time. Like that of the vestibule, the balustrade still has the Gothic vesicas.

Finally an important building is the house in Kaiser st. now used as post office, which the cathedral chapter of Basle caused to be erected in 1558 for the bishop, who emigrated on account of the Reformation. The facade has a simple portal with Ionic pilasters and Barocco cap, larger and smaller bay windows, then in the upper story three rich niches with statues of the Madonna, of the emperor Henry and of a bishop S. Pantalus. At the left in the court is a winding stair with an extremely rich portal, on the left wing being a tablet with the dedicatory inscription. Into the lobby is then a side entrance,closed by a beautiful iron grille.

Unusually early the new style became dominant in Constance, and indeed the form treatment of the Renaissance already occurring here in the second decade of the 16 th century has such a relation with Holbein's conception, that it might be attributed to an influence acting from Basle. First comes in consideration here the stone choir termination in Münster, a work t that in its leaf ornamentation and figure parts exhibits a sparkling fullness of life. Doubtless this originated at the same time as the organ, that bears the date of 1518, and exhibits wood carving of allied beauty and equally original power of design. We perhaps have to do here with works of the same workshop, from which came the ornaments in church S. John at Schaffhausen described on page 258 above.

Particularly charming was formed the Renaissance on the present city hall. From 1487 to 1549 here stood the guildhall of the weavers; from then until 1592 it was the site of the Latin school and was then rebuilt as the city chancery. The date of 1592 is read several times, so that the existing building, which was restored after 1863 and adorned by frescos substantially dates from the end of the 16 th century. The facade next the street is divided into two gables of unequal height and width, which with members curved outward and inward, but without additions, are massively and yet boldly profiled. The windows are grouped in pairs and threes with dry columns and deeply sunk joints on the round arches, recalling in their treatment almost

the Romanesque style, but their architraves like those of the gable are decorated by flat ornaments after the style of metal overlays. The whole is quite clever and effective. Also the p portal is simple and covered by a round arch with a magnificent wrought iron grille in the tympanum. A broad driveway with cross vaults on half enclosed dry columns with little figure decorations on the low capitals, leads into the court. The remaining room in the ground story consists of a single great hall with cross vaults on plain piers.

In the court is found in the front angle at the left a round tower with winding stair; two similar towers enclose the rear wing (Fig. 140), that on the left is used above as a bay window room, while that on the right contains a winding stair treated in Gothic. The architecture of these parts corresponds to that on the front facade. Traces of mural paintings indicate a richer former decoration. The portal of the stair has on its pilasters handsome though rather stumpy ornaments of the date of 1592. In the upper story a corridor leads to a hall with a fine old wooden ceiling divided by a wooden girder. The surface of the ceiling has little square panels with golden rosettes on blue grounds. A handsome sandstone fireplace, formerly in the corridor, is adorned by cupids and other ornaments with rather heavier treatment. In the bay window appear vestiges of old m mural paintings. The entrance into the hall is enclosed by an elegant Renaissance portal with ornamentally decorated pilasters. The arrtactive building makes an unusually satisfactory impression by the careful preservation and equipment, that the municipality has devoted to it. The back of the rear building, to which one passes through a gateway, likewise has grouped windows with simple architraves, that partly have boldly treated iron gratings. Here in animated forms, namely fancifully curved hermes as enclosures of the windows. Moreover in the entire decoration of the building the figures are tolerable few, as a rule in German works.

Besides Constance has only on the upper market a private house with high gable wall, the gable curved very wildly in Barocco and not even worthy. The artistic smith's works of the time exhibit several richly treated grilles in the wide chapels of the minster.

Then Ueberlingen possesses in the portal of the chancery building represented in Fig. 87 an elegant work of the developed Renaissance. The Barocco overloaded show altars of the church there were previously mentioned on page 235 (Fig. 97 on p. 203).

HEILIGENBERG.

In this southern part of the land we now have to consider a very stately castle from the end od the ipoch. On one of the last and highest spurs of the Swabian Jura rises the imposing structure of the castle of Heiligenberg, about three hours distant from the shore of lake Constance, on a peak surrounded by a forest. Its walls gleam afar to the Swiss shore and the view from its windows comprises one of the finest landscapes of Germany, even to the snowy tops of the Tyrolese and Swiss Alps, the giants of the Bernese Oberland, the basalt domes of the Hegaus and the southern spurs of the Black Forest. The origin of the castle extends back into the middle ages,and remains of that time are to be recognized in the irregular parts of the gateway building (A, M, L, K, in Fig. 141). But the plan substantially belongs to the end of the 16 th century, for the gate itself was erected by count Joachim v. Furstenberg in 1587, according to an inscription. In the interior of the court are found several times his arms and those of his wife Anna as well as the date of 1569, so that these two dates may indicate the limits of the building epoch.

One first enters through a front farm court, enclosed in h horseshoe form on three sides by service buildings, barns and stables, while the fourth southeast side opens into the castle. The architecture of this part is entirely unpretentious, only the high gable walls of the projecting wing being boldly and well subdivided by blind arcades on pilasters. These parts were executed in the 17 th century by count Hermann Egon, the l last scion of the Heiligenberg line. In the middle of the court rises a modern fountain. At some distance before the left (eastern) wing is erected an isolated rectangular tower, which is connected by a wall with the farm buildings. This is subdivided in three stories with pilasters and blind arches, corresponding to the gables of the front buildings; then follows an octagonal story with similar treatment, terminated by a curved domical roof. Passing onward one comes to a bridge, that leads over the

deep moat of the castle. For this northern side was the only one where the castle required an artificial defense by wall and ditch, since here the steply inclined hill on the other sides is continued as a long ridge and descends gently to the north. However the moat is now dry and with its rich vegetation forms a part of the noble park, that surrounds the entire castle to a considerable distance. Beyond the bridge begins t the north side of the castle (Fig. 141 with a projecting irregularly arranged gate building after the form of an outwork, that in its nucleus also still belongs to the middle ages. Yet count Joachim v. Furstenberg restored this part in 1587, and recently prince Carl Egon caused it to be rebuilt by court councillor Dibold according to the model of the old structure. The decoration follows the simply bold motive shown on the front buildings. Aside from these parts the entire castle appears as a tolerably irregular rectangle, elongated from north to south, rising in three stories without any subdivision, only adorned on the high end gables by pilasters and blind arches; about at the middle with a rectangular tower rising above it, which belongs to the latest rebuilding. All surfaces are simply covered by stucco. The terraces with their little angle towers, which stop at the east at the projecting gateway building (omitted on our plan) are a modern addition.

Through a crooked gateway A covered by flat arches one passes into the castle court B, that forms an extended rectangle, only obliquely terminated at the entrance side. This inner portion exhibits on the whole the same simplicity of the architecture as the exterior. Only some portals and on the right western side with a deed well room give any ornamentation. MorEover the northern entrance side in the ground and three upper stories are animated in treatment by porticos on bold Doric p pilasters J. This arcade is still open in the ground story but is closed with windows in the upper stories. The entrance portal with depressed arch has a dry rusticated architecture enclosed by pilasters and crowned by a gable on consoles. In the left wing a portal leads into the vaulted cellar H, on the south side is the entrance to the dining hall and social rooms, above which are found the master's living apartment and the great festal hall G G'. The northern, eastern and western wings

[illegible]

[illegible] except in each storie through all four wings. The main portal C opened in a [illegible] with four [illegible] in each story, [illegible] on the [illegible] front, and is connected with the ensemble by two arcades. A stairlike [illegible] is found at the attic end of the same east wing. The details of the [illegible] are no longer treated according to the Medieval, [illegible].

The entire building a modern [illegible] according to new geometric lines, enriched with rich and plain cast. On the right and [illegible] side of the [illegible] court a [illegible] portal [illegible] into the chapel E. It is enclosed by rusticated pilasters, and [illegible] a triglyph frieze with an attic and side volutes above [illegible].

A stone entrance which has the wall once C on the same side, by a low tunnel vault, that is [illegible] divided into [illegible] in stucco. At the middle stands a square stone here [illegible] which bears a boldly carved column with rich Corinthian [illegible] of the builder and his wife. At the outside of the wall is enclosed by two orders of pilasters, [illegible] on a low socle. The surfaces of the [illegible] and the walls are decorated by [illegible] crested friezes, [illegible].

The interest of the [illegible] chiefly [illegible] to the history of art, the chapel and the hall, the latter [illegible] a work of the first rank, as we scarcely possess a [illegible] of equal magnificence and beauty in the German Renaissance.

[illegible] from 20 windows along both long sides, that [illegible] and stone cross mullions; further also by as many round windows above them. It measures 91 ft. wide and 105 ft long, and is 32 ft. high. The division of the walls is by [illegible] enclosed by piers, in which are placed the windows. A [illegible] rich consoles, all colored and gilded, extends over. The

contain guest rooms and the dwellings of the attendants. Connecting passages extend in both stories through all four wings. The main stairway D ascends in a rectangle with four landings in each story, lies in the felt front corner, and is connected with the entrance by the arcades. A similar stair E is found at the opposite end of the same east wing. The designs of these stairs are no longer executed according to the mediaeval, but after the modern fashion. Moreover the architect has given the entire building a modern stamp according to his powers, simple lines, unbroken surfaces and plain rest. On the right and western side of the castle court a somewhat richer portal leads into the chapel F. It is enclosed by rusticated pilasters, which bear a triglyph frieze with an attic and side volutes above this. The latter contains a relief of the coronation of the Virgin, a poor work like the other sculptured decoration.

A higher artistic value has the well room C on the same side, original in design and with graceful dacoration. It is covered by a low tunnel vault, that is handsomely divided into lozenge coffers in stucco. At the middle stands a square stone basin, from which rises a boldly curved column with free Corinthian capital. It bears a crouching lion with the two shields of arms of the builder and his wife. At the outside of the well room is enclosed by two orders of pilasters, that flank the arch and terminate in a low gable. The surfaces of the spandrels and the gable are decorated by rather unskilfully treated foliage, dolphins and fantastic massive creations.

The interior of the castle presents only two rooms of interest to the history of art, the chapel and the hall, the latter indeed a work of the first rank, as we scarcely possess a second of equal magnificence and beauty in the German Renaissance, buildings (Fig. 142). The hall occupies the entire southern wing and indeed both upper stories of the same. This light is obtained from 20 windows along both longer sides, that formerly had stone cross mullions; further also by as many round windows above them. It measures 34 ft. wide and 108 ft long, and is but 22 ft. high. The division of the walls is by deed recesses enclosed by piers, in which are placed the windows. A high frieze with rich ornaments, all painted and gilded, extends above. The walls are decorated by portraits of the princely possessor and

all his ancestors, and in the latest restoration the floor is covered by artistically executed paneling. At both ends of the hall are palaced at the middle of each end two lososal fireplaces executed in sandstone. They bear the date of 1584, and are executed in the luxuriant forms of this late time. At both sides hermes and caryatids support a frieze adorned by scrolls. Above rises one moderately large and two smaller enclosed niches with figures. But the interior obtains the greatest splendor by the ceiling carved in linden wood, that does not find its equal in Germany in size and magnificence. The same motive in subdivision recurs four times; four segments form a circle intersected by four rectangular panels. These principal members are profiled with unusual boldness, the surfaces are then animated by rich ornament, with genii, hermes and various fanciful fabulous beings of all sorts in bold relief, finally the whole is raised to the highest magnificence by gilding and color decoration, namely blue and red. But with all richness the effect is entirely harmonious and evidences the artistic skill, with which in very recent times the restoration was conducted. Its fault is only that the impression of the interior is weakened by its lowness, peculiar to most German buildings.

At the northwest end of the hall a doorway leads into the c castle chapel, indeed to the gallery that bears the princely prayer desk. The chapel is a simple rectangle with its width occupying the depth of the western wing, so that on both sides its light is received through painted windows with Gothic tracery. The interior is strikingly high, since it comprises the ground and the two next stories. While on the walls are visible only traces of tolerably slight frescos, for example a great picture of the Madonna, the old strong polychromy of the vault is still well preserved. It consists of three rows of small c cross vaults made of wood with bold ribs and projecting consoles, the ribs painted red at the sides in dark patterns, blue at the middle with gold and silver head bands, gold stars on the compartments, musical angels on light blue ground with clouds, that imitate the vault of heaven. On the eastern and southern sides extends a very elevated gallery, the latter for the princely master, the former being intended to connect the hall with the west wing. Beneath the southern gallery is cons-

constructed a second for the organ. These galleries have likewise retained their original decoration. Open arches between Tuscan half columns support well carved and painted figures of the apostles; this order is repeated above. On the underside of the gallery are represented Biblical scenes in painted reliefs, these being like the entire gallery structure, richly treated in gold, blue and red, still entirely according to the mediaeval principle of polychromy. Here also, while on the rest of the building the Renaissance is carried out with rare consistency, the architect has again referred his problem to the middle ages in the church portion. A careful restoration has recently been made in part.

302 Chapter VIII. The Palatinate.

The picture of an activity almost exclusively exerted in architecture by a princely love of art is afforded by the Palatinate region, which I therefore comprise under a separate consideration. It here treats of the creations of a princely family, which has contributed no little to the development of the German culture of the Renaissance time. A foundation like the world famous library at Heidelberg, the care of the university there, in connection with the powerful carrying out of the Reformation, finally the courageous furthering of artistic endeavor, are due to this princely family. "Frederick the Victorious, the energetic and adroit creator of the new State, Philip the Upright, the noble protector of every spiritual endeavor, Louis V, the Peace-maker and benevolent ruler of his people, Otto H Henry, the Connoisseur in science and art, founder of the new theology, are princes that all Germany may name with praise. Chiefly important for architecture are the reigns of Frederick II (1544 to 1556) and of Otto Henry (1556 to 1559), who by extensive undertakings produced a bloom, which was then brought to a conclusion by Frederick IV (1592 to 1610) and Frederick V (1610 to 1632).

Already Frederick II, who introduced the Italian Renaissance in the castle of Heidelberg, before he attained the electoral dignity, and although he complained of the love of building of his brother and predecessor, had erected a considerable number of castles in the upper Palatinate. Thus the castle atNeumarkt, that was burned during his presence at the diet of Worms, and was rebuilt from the ground by him, indeed with such magnificence that it was then equal to the residence of any German prince. At the meddle before the stately building rose a fountain, and at the rear a costly maze filled with exotic trees and plants existed. The castles of Haimburg near Neumarkt and Deinschwang , that were destroyed by the citizens of Nuremberg, he restored as well as the castle of Dachsolder. At Hirschwald and at Fürstenwald he erected hunting castles, and at Lautershofen he built a resting place for his journeys from Neumarkt to Amberg. Likewise he founded in Neumarkt the stately building for the high assembly of the country. It was reserved for his successor Otto Henry to bring the German Renaissance to

classical completion in his famous castle building at Heidelberg, and in rivalry with him again Frederick IV was to add his no less characteristic architeltural part to the magnificent castle. We shall now consider the separate works according to their geographical grouping.

UPPER PALATINATE.

A higher cultured life begins in the upper Palatinate under the rule of Frederick II, after the peasants' rebellion, that also threatened this country, had fortunately been suppressed in the germ. His numerous buildings have already been mentioned above. How many of his castles scattered in the land yet exist, rejuires a special investigation. Their charcater is r represented to us by the castle in Amberg (now appellate court). It is an imposing structure, the facade next the street very simply treated, in three stories with coupled rectangular windows with Gothic coved architraves, the caps of the upper windows with depressed ogee arches and Gothic tracery, on the window parapets being madallions with portraits in flat relief of princes and princesses within laurel wreaths; all this of quite poor execution. The show piece of the facade is a bay window over the round arched portal with Gothic mouldings and built on two misunderstood Ionic columns and crowned by a cornice, whose antique members, details and egg mould are overloaded in a wonderful manner. Also the principal cornice of the facade exhibits the same forms developed out of proportion, namely a colossal egg moulding. The upper part of the building is divided by Doric and Corinthian palasters, is better and more gracefully treated, the arms carefully and finely executed, b but without spirit. On the portal is read:- "Whoever trusts God builds well his house".

In the interior the lobby has a low vault with ribs in network, still entirely Gothic. At each side are arranged three doors, treated as recesses in the walls with Corinthian capitals and simple gables over them. Also at the stair hall in the court is found a Renaissance portal with ornamental forms, but very unskilfully treated and little understood. The stair itself is a Gothic winding stair in the projecting polygonal tower. Over the doorway of the stair is read the date of 1600 and the letters B. R. S. with a stonemason's mark, and on the elegant

arms is the date of 1601. Thus this addition was executed under the elector Frederick IV. But the nucleus of the building originated just before the middle of the 16 th century, for in the court is read 1546 and 1547 on the bay window. This is a flat projecting bay over the portal, decorated by reliefs of Avarice, Gluttony,and other sculptures.

If the whole be considered, one obtains the average of what was then undertaken in architecture in the upper Palatinate. Provincial artists were manifestly engaged here, whose training was based on the dead Gothic, and to them the novel forms of the Renaissance probably came roundabout through a third hand. Therefore with the best will to undertake something splendid, there was still little understanding and an awkward use of the new style.

In the vicinity of this building lies another structure like a castle, now serving as the district court. Lofty, three story and entirely without ornament but with great gables in curved volute forms, it bears the stamp of the late Gothic of th this epoch. On the front side occurs a polygonal stair hall before it with a plain round arched portal, that is enclosed by some Renaissance members. The stair then as winding rest on four slender wooden columns.

The private architecture of the city is unimportant. One finds many round arched house doorways in the chamfered profile of the 16 th century, but without other artistic ornament. At the intersections of the streets the houses sometimes have bay windows placed diadonally with Gothic tracery of the latest time. Also the city hall is yet substantially Gothic, yet the stately balcony of 1552 on columns with round arches and late Gothic tracery in the balustrade again shows the mixed forms. Likewise the hall indeed has great pointed windows with well formed tracery, but with Renaissance decorations,in the interior. Finally still belong here the arsenal and the two dance houses, the latter with ogee pointed windows, but enclosed by Corinthian pilasters, antique entablatures and gables.

306 Otherwise the upper Palatinate does not offer much. In Neumarkt the older part of the palace dates from 1582. The medallions with the portraits of princes which ornament it have been partly transferred to the national museum in Munich. Pfreimdt

has a very ruinous and reduced castle of the landgraves of Leuchtenberg, whose artistic nature corresponds little to the verbose and pompous inscription of landgrave George Louis, that is placed over the main portal. The extensive building consists of three wings, and evidently dates from the late time of t the epoch. The portal exhibits the forms of the Renaissance in a provincial stunted form. Not much better, even if richer, is the portal on the south side of the Franciscan church there, by the inscription from 1593. There are everywhere provincial stonemasons, who zealously but toilsomely and awkwardly bungle the little understood forms of the Renaissance. But on the contrary the city church with its elegant stucco decorations in late Barocco style merits more careful consideration.

Also in Nabburg the city hall is a very plain building, erected in 1580 according to an inscription, unimportant in general, yet with a picturesquely arranged vestibule in which the stair ascends. Above is an upper gallery on simple square piers. One can scarcely speak of Renaissance here, since the forms d disdain every developed characteristic. On the contrary, stately is the castle in Neustadt on the Waldnab, whose heavy and pompous forms however already betray the style of Louis XIV.

REGENSBURG. (Ratisbon).

Special consideration is merited by the old episcopal city of Regensburg, that has its own architectural history since the early middle ages. Here has ever been a genuine architectural zeal, that quickly adopted the new forms and knew how to adapt itself to them in a significant way. Thus in the Romanesque epoch of the 11 th century, and in the acceptance of the early Gothic style, also finally at the intrusion of the Renaissance. To the earliest works in this style in Germany belong the six magnificent windows, that in the first decade of the 16 th century were inserted in the crossing of the cathedral, perhaps a work of W. Roritzer. Their subdivision still consists of Gothic tracery; Gothic are also the interlaced canopies over the little statues of the apostles, that are placed in t the jambs; Gothic is finally the foliage abundantly distributed on the enclosing rounds. But these even in their columnar forms with swelled bases, with the ornamental profiled base and cap mouldings make known the spirit of the Renaissance. It is one

of the richest, crisp, most wonderful and at the same time most fanciful example of this mixed transition style, entirely in the manner that Dürer treated such in his wood engraving.

In a different way the new parish church there forms the transition to the new style. Built from 1519 to 1538 by an Augsburg master, H. Hieber, in plan and construction it is indeed still Gothic, and also the tracery of the windows is still based on the earlier tradition; but the fanciful transformation of this, even more than the ornamental enclosing pilasters with shields of ornament, which subdivide the outside, and finally the use of the round arch, all this belongs to the new tendency. Consequentlw in this sharper expression this was first introduced here by an Augsburg master. But even more remarkable is the old model existing in the city hall, by which it is recognized that the church, whose choir with the two adjacent towers and sacristy were alone erected, was to receive a great polygonal nave, at whose six sides were to be built chapels. Thus also it is shown by a rare old woodcut by M. Ostendorfer. One of the earliest examples of a central building of the Renaissance in Germany. From the later time then dates the bell tower of S. Emmeran of 1575. Built detached according to southern custom, it is treated in richly developed forms of classical Renaissance, the separate stories marked by bold belts and adorned by statues on rich consoles and under canopies.

To the end of the epoch belongs the church of the Trinity, erected as the first Protestant House of God in 1627 to 1631 by the Nuremberg architect F. K. Ingen and the master carpenter L. Friedrich. It is a colossal structure, 200 ft long by 62 ft wide and 45 ft. high to the ridge with rectangular choir, the whole covered by a single tunnel vault, of plain severity and almost austere earnestness. Well corresponding to the character of Protestantism. The exterior has an imposing effect by the high gable roof and the two towers set diagonally at the east end, on which still occur Gothic forms of details. The windows have round arches and the three portals are treated in the antique manner.

Of secular buildings are first to be mentioned those parts, which were added to the Gothic city hall. The model room dates from 1563 and the vestibule of the imperial hall from the next

year. A stately Renaissance court belongs to the v. Thon-Dittmar house, indeed built only at one side at left of the entrance. Three tiers of arches rise above each other, of flat arches on columns, Doric below, then Ionic and finally Corinthian, indeed in the fanciful transformations of the early Renaissance. The building first received its present form in 1809 by a restoration retaining the old parts.

A magnificent work of decoration is finally in Obermünster, the altar founded before 1545 by the abbess Wandula v. Schaumburg, splendidly executed in Kehlheim marble and in elegant early Renaissance forms.

NEW PALATINATE.

Now we turn to what the Palatine princes have done in the later or new Palatinate. This concerns here in the first line the castle of Neuburg, that with its great mass flanked by two massive round towers at the east rises on a hill above the Danube, and affords a view afar over the extended flat land with its meadows and forests. The eye follows the quietly flowing stream there and reaches on the horizon the towers of Ingolstadt. The situation was as if created for a fortified castle. The existing building owes its origin to the excellent Otto Henry, who before he attained the electoral dignity ruled the duchy of Neuburg, and then must leave the country on account of the unfortunate result of the Smalkald war, and only in 1552 was restored by the treaty of Passau. It appears that the building was commenced in the thirties, at least the date of 1538 is read several times. As on all German buildings of this early time, Gothic forms here appear beside those of the Renaissance.

The principal mass of the castle is flanked by two massive round towers, and rising high forms the eastern wing that directly dominates the view and thus strikes the eye. Adjoining it on the north is an independent addition crowned by a high volute gable, which contains the passage into the higher city. Here are seen certain windows with low segmental arches, enclosed by the meager pilasters of the Renaissance. All this is unimportant in forms. Projecting to the west then rises an octagonal stair tower with similar treatment- Adjoining this and farther west is another addition with stumpy forms and great

Gothic windows. This portion has a modern appearance but is c contamporary with the rest, and contains at the western side the great main portal in a separate projection. It is covered by a segmental arch and accompanied by two flat niches, the whole being enclosed by four very slender columns, which instead of developed pediments have wonderful round supports. This is already characteristic of the here prevailing still very obscure conception of forms. Just as awkwardly are treated the Corinthian capitals, so that one notes an architect who only knows his Renaissance as if by hearsay, and in any case has drawn from a muddy source. Three windows covered by flat arches over the portal are enclosed by architrave pilasters, more like vertical bands. In the design of the whole there has appeared very dimly a triumphal arch. The projection is first terminated by a platform, which forms a broad balcony, and possesses one of the finest iron grilles of the time as a railing. On the contrary the grating in the portal arch with lions supporting the arms of the Palatinate bears the forms of the 18 th century and the date of 1752. On the entire western building we have already described windows of wretched form, but placed only in one story. All members and architraves are made of red sandstone, while the mass of the building permits the recognition of split stone with a coating of stucco.

Magnificent effect has the great gateway through which one passes into the court. The tunnel vault that covers the driveway is beautifully coffered in stucco for its entire extent, with large octagonal panels and smaller lozenge coffers between them, and freely membered and decorated in classical forms, with busts of emperors in gypsum or colored grounds in the panels. The beautifully treated friezes each rest on four red marble half columns of the Doric order, and this in classically developed Renaissance with full understanding of the antique forms. Over the entrance is read 1545 and the interlaced letters O, H, which thus indicate Otto Henry's supervision of the work. In fact we have already seen that he resdend in Neuburg, where he introduced the Reformation, but was soon after expelled by imperial soldiers. Still this early date is doubted, since about that time the classical architectural forms in this wise were not yet known and employed in Germany. Also there ap-

appears a little side portal at the left with the date of 1538 enclosed by a late Gothic ogee arch to increase the hesitation. But a Rococo architrave in stucco above this portal likewise belongs to the time of Carl Theodore, who also caused his arms and the date of 1752 to be placed on the outer gateway, partly intersected and covered by the other stucco decoration, thereby proves its greater age. Then it is to be considered that the building of the palace in Landshut was completed in 1543, which in all halls and chambers possesses stucco decorations in the same developed style, evidently by the hand of an Italian workman. One of the owners of the building at that time, duke William of Bavaria, was in relations with Otto Henry, to whom he even promised a loan. He indeed refused the grant later, since Otto Henry had become a zealous champion of the evangelical f faith; but he could not prevent, that for his building in Neuburg he obtained some artists previously employed in Landshut. At least one can scarcely explain otherwise these classical d decorations, which so strongly contrast with the Renaissance on the principal portal. It is worthy of consideration, that also on the palace in Landshut are noticeable similar artistic contrasts, for the portico of the front vestibule there has such an uncertain Renaissance, that one can conjecture in it a work of the same architect, who treated the main portal at Neuburg. Moreover that it was not unusual to borrow an artist elsewhere, and that then skilful stucco workers were not found everywhere in Germany, are proved by the example of Frederick Ii of the Palatinate, who borrowed stucco workers for his buildings in Heidelberg from duke Christopher of Wurtemberg.

The other contemporary parts of this castle present this mixture of Gothic forms with those of the new style, that makes the beauty of the German architecture of the time. The court forms an irregular elongated rectangle, surrounded on three sides by arcades on slender partln chamfered octagonal Gothic piers, the arches themselves being round or low segmental, and the porticos covered by Gothic net vaults. In the two side wings the arcades are made somewhat lower. Over them extends an upper gallery on square Renaissance piers like Doric. The termination of the arcades placed before the nucleus of the building is formed by a platform with a fine railing of wrought

iron. An interruption of the arcades at the right of the entrance is made by a square tower passing tnto an octagon above, at whose windows are noticed the characteristic pilasters of the early Renaissance. Here a plain portal in the same style with the arms of the Palatinate in the gable leads to the simple stair ascending in flights at right angles. Its vaults consist of irregular rampant tunnel and cross vaults. There is read on a doorway with Gothic moulded architrave the date of 1538. Below in the castle are found everwhere in these parts Gothic lintels of the doors. Also the old chapel now serving as an evangelical church, uhich lies in the west wing beside the entrance and interrupts the arcades by its rectangular choir, has pointed windows with Gothic tracery. From all this it proceeds that the oldest parts of the castle are the western, northern and southern wings, probably begun just before 1538 and completed in 1545. The northern wing appears to have received somewhat later its two bayu with vnlute gables. On them are recognized the bold forms of the late time of the 16 th century. The windows are here divided by stone crosses and enclosed by pilasters. The eastern wing was first added in 1667 by duke P Philip William (1653 to 1690). Here lies the great main stair, arranged in stately form on piers with arches and in flights at right angles. Here is also found the later castle chapel, an unimportant and tasteless building with a wooden vault.

In the interior is the most important roog of the great hall, that with a width of about 50 ft. and length of about 140 ft. occupies the entire northern wing, now neglected to dilapidation, a gloomy picture of desolation. At the middle of the inner longer side is found a stately portal, that in its early Renaissance forms corresponds to the external principal entrance of the castle and is likewise of the same time as that. For the work on the capitals of the columns indicates this. Over the portal is seen the arms of the Palatinate, then a tympanum like a shell, and in red marble but covered by whitewash. Here opens the great stair of the eastern wing. On the other and longer side the hall opens on the balcony lying above the entrance. In an adjacent room, that serves for the regimental tailor's workshop in the caslte transformed into a barrack, there are seen two good doors with inlaid work and excellent

iron fixtures.

Most of the old equipment is preserved in the western wing, where the rooms now used as archives contain in the main story a hall with finely executed wooden ceilingA The subdivision by bold mouldings and a clear division exhibits diagonally placed cross shaped panels, that alternate in beautiful rhythm with regularly placed crosses. It is probably the hall in which in 1554 at the marriage of palgrave Philip Louis with Anna v. Cleve was to have been preceded by the construction of the ceiling, but that was omitted,"because such were not customary in Austria, Bavaria and Jülich". Even there is a no less richly treated doorway enclosed by hermes and entirely covered by colored inlays, elegant ornaments with the pecliliarly curved leaves , which are found in the second half of the 16 th century in German flat decoration. The crowning exhibits in the tympanum nobly carved arms. To the further equipment belongs a great iron stove of 1581 adorned by medallion portraits of princes. A second doorway there enclosed by Corinthian pilasters, by its noble inlays belongs to the most beautiful that the German Renaissance can show. A play of interlaced lines mingles with the peculiarly curved foliage. These works would originate about 1559, a date read in the bay window over the entrance. It indeed has a Gothic ribbed vault, but the cross arch by which it opens to the adjacent room has rosettes in elegant Renaissance forms, and the consoles of the arch exhibit a masterly carved triglyph frieze with ox skulls in the metopes. The rooms in the ground story of this wing have massive cross vaults on very s short columns of red marble and bear the date of 1541.

To the later additions belong at the northern angle of the eastern wing the great pedantic grotto with figures clothed with mere shells and hideously Barocco, even if arranged in very stately form, once equipped with waterworks and tricks, now in complete neglect and with that strangely desolate expression, which the works of that frivolous time so easily produce in their desolation. Of melancholy beauty is there the sunny terrace extending before the castle , the view over the broad green land, througrh which flows the Danube, with its meadows and forests even to the towers of Ingolstadt. The old descriptions by the baron of Reisach already boasted

of this view and at the same time praised the old castle with its great and lofty hall, when he added:- "And although this part was built in the old style of architecture, it merits being seen and surprise". If the rich equipment, that he describes, the paintings of the great hall, the portraits of princes in the corridor, the tapestries of the rooms worked in gold, silver and silk, nothing more exists. Whether of the artistically wrought hangings, which represented the pilgrimage to Jerusalem undertaken by Otto Henry in 15211 any came to Munich, I cannot say.

If all be collected together, one cannot exclude the perception, how much the Renaissance here employed is beneath that which a short time later Otto Henry caused to be executed on the castle in Heidelberg. Probably in Neuburg were at the command of the prince only architects of that school, which in a similar misty and uncertain Renaissance had erected after 1520 the arcaded court of the castle in Freising, and soon thereafter the front part of the castle in Landshut. There is found everywhere here an allied treatment of the same degree of faulty understanding of the new forms.

Almost entirely mediaeval and with very few vestiges of the Renaissance, finally appears the little hunting castle of Grünhau, that the same prince built about a decade later than the castle of Neuburg. It lies entireln concealed in forests somewhat away from the Danube, about an hour (2.5 miles) east of Neuburg, with which it is connected by a long alley. In the middle entrance of the main building are seen the name and arms of Otto Henry and the date of 1555. The plan consists of a one story middle building flanked by massive round towers at the angles. From that on the left extends a wooden connecting gallery to a projecting wing with a high Gothic stepped gable, before which is placed a massive square tower. Its upper pyramidal roof is covered by varicolored glazed tiles. At the right side projects another wing without a gallery and ending with low offices. The driveway in the middle of the main building has a round arched tunnel vault with side compartments and without ribs. It opens with a great gateway arch and a little portal, is nude and without ornament or any artistic form. Only over the gateway is seen the arms of the elector supported

by two lions in Solenhofen limestone. There is the inscription; "Palgrave Otto Henry built me in 1555. But now my elector Carl Theodore has again restored me".

As bare as the exterior, just as completely has the interior been robbed of its old equipment. The last portion of a richly treated inscription tablet has reached the national museum in Munich. The projecting square tower of the left wing is treated as an independent dwelling after the style of a mediaeval keep. By a gently ascending stair broken at right angles one passes to the upper rooms. Here lies a still entirely Gothic chapel with pointed Gothic cross vaults, the altar apse corbelled out to the east as a rectangular bay window. By a door with an ogee arch it is connected with a large room adjacent at the south, nearly square and divided by a massive round pier at t the middle, on which rest the four star vaults of this hall. In the upper story are large rooms with Gothic cross vaults, walls and vaults painted on which grounds, with all kinds of representations of hunting in the wilderness, then Biblical t tales, Samson, etc. All very little and indeed mostly late. While the Gothic still dominates everywhere here, one is surprised in one room by a fireplace with Doric columns. In the uppermost story are very small chambers for the servants.

In the principal story the rooms are mostly vaulted, only two rooms like halls show flat ceilings, that indeed belong to the later alterations under Carl Theodore. There adjoins like a b bay window a circular room, that occupies one corner tower. T
374 The other tower contains the stately main stair, a winding stair about 10 ft. wide. With the slight artistic importance of the whole, it is only for our description again to prove how long the Gothic was dominant here.

HEIDELBERG.

The Renaissance developed to the highest splendor on that b building, which without question maintains the highest rank among the German works of the time; the palace at Heidelberg. As this magnificent building now as a ruin does not have its equal in Europe, it stood thus as a while no less incomparable, before the most brutal act of destruction devastated it. However poetical is the impression of the ruin in combination with the wonderful natural surroundings, yet we can never forget what

was here destroyed, and how relatively poor are the remains.

The first plan of the older, farther outward and south of t the existing palace, extends back into the early time of the middle ages. After 1147 Conrad v. Hohenstaufen, brother of Frederick Barbarossa, first placed his residence here, at first as a vassal of the bishop of Worms, but soon as an independent nobleman entrusted with the dignity of imperial plabrave. Of the buildings erected here by him and the palgraves of the Guelf and Wittelsbach families succeeding him, only scanty remains exist. Like most of that time the plan was closely compact in an irregular circle occupying the artificially leveled top of the hill, with an outwork like a detached tower and a massive keep in the centre of the whole. This part of the hill was isolated from the "king' seat" by a broad trench cut in t the rock with a deep moat at the north and west, and was protected by an enclosing wall foollowing the rocky precipice. T The fortress was soon adjoined by a series of dwellings descending the slope of the hill into the valley, from which soon developed a city commonwealth, at first still dependent on the castle. To this older fortress was added after the beginning of the 14 th century somewhat farther down on the hill a new castle, perhaps resulting from the joint possession of the Palatinate by Rudolph and Louis, the two hostile brothers, of whom Rudolph appears to have had his residence on the lower hill. From thence onward the centre of gravity of all political and artistic development passed to the new castle, while the old fortress only existed as a protecting fort until the year 1537, when an explosion of powder destroyed it. There was here a condition similar to that for the two castles in Basle.

The former lower castle had by far not the extent of the existing one. With its buildings i was compressed into the southwest corner of the present plateau of the castle, and was always arranged more for defense than with regard to comfortable habitation. Only at the north side outside the fortress was isolated the old Jutta chapel. The oldest parts (Fig. 143) are the groups D and E, the first designated as by Rudolph II (d. 1353) and the scond as the plan of Ruprecht. Also the substructure of the more northerly part F extends back into the middle ages , perhaps into the 14 th century. It is designated as the

old castle chapel dedicated in 1348, that was later restored and transformed under Frederick the Victorious in 1467. However it must be emphasized here, that in the artistic forms of the oldest parts of the castle exists no stairing point for dating any part before the 15 th century. To Frederick the Victorious is then referred the erection of the mighty projecting tower at the southeast angle. Great architectural activity began after the 16 th century with Louis V (1508 to 1544), who in his long reign erected the entire group marked K, the building comprising the southwest angle with two wings, the gate tower B uith the bridge before it and the briggehead A, the southwest tower P and finally adding the far projecting colossal round tower R with a diameter of 100 ft. Thus in the much enlarged and strengthened castle was expressed in a grand manner the enhanced power of the family of the elector Palatinate. But all these buildings and even those added by Frederick II (1544 - 1556), namely the northeast wing H and the tower M projecting from it are always moderate and modest in decoration, even with all grandeur of plan. First by the noble building of Otto Henry (1556 - 1559) is the castle also elevated in its artistic treatment to a magnificent work of truly classical importance. In emulation of this Frederick IV then erected after 1601 the Fredercik s building G named after him and the noble terrace L projecting from it with its angle pavilions, and finally the unfortunate Frederick V finished the architectural history of the castle by the so-called English building at the northern part of the western side. Let us now morel closely e examine the different portions.

If one looku over the so-called Stück garden extending before the western side of the castle, there rises from the depth of the ditch five stories like a tower, the oldest part of the c castle, the Rudolph building E. It forms a square of about 46 ft., a modest area, closely compact, as the customs of that time required. A winding stair connected the different stories; a bay window with fully opened windows, as well as some remains of elegantly moulded vault ribs in the interior, is all that exists of the artistic treatment. Corbels on the side next the court as well as on the south side indicated former wooden galleries, that surrounded the building. Richer already is the

Ruprecht building D, projecting farther into the court, distinguished py a more spacious plan and regular subdivision, closed at north and south by high stepped gables above three stories. At the middle of the court facade a portal with pointed arch leads to a passage, which at the rear ends with a stair tower for connecting the stories. At each side of the passage adjoins a stately room 46 by 40 ft., covered by cross vaults on a strong middle column. In the upper story the entire interior is occupied by a hall 92 ft. long and 46 ft. wide, that formerly was the "king's hall", highly esteemed for its magnificence and its rich paneling. The building was thus chiefly intended for festivals, while in adjacent Rudolph building also farther remained the apartments of the family of the princes. North from the old building adjoins the building F alone remaining by its foundations, 110 ft. long, 52 ft. wide, divided into two lengthwise aisles by four heavy piers. This building is usually held to be the old chapel.

In a grand way then about the end of the middle ages the elector Louis V bagan the extension of the castle and the increase and strengthening of the fortifications. The projecting bridgehea. A, the bridge raised from the depth of the castle moat on high piers and arches, and the massive square gate tower B are the work of this elector, completed in 1541 according to an inscription cut in the stone. When one enters the castle court C from here, then he has at the right the new residence K erected by the same elector at the southeast side, whose northern limit is marked by the little stair tower with the date of 1524. Likewise here all is still Gothic in spite of the late time. Also at the southwest angle the projecting hall building for the castel well has Gothic pointed arches with capitals and bases in the same style on its four granite columns. The shafts are the last remnant of the palace of Charlemagne at Ingelheim, from whence the elector caused them to be brought. The successor, Fredericx I_T (1544 - 1556), loved building and was energetic, continued anf completed the buildings of his brother. Under him, Italy, France and Spain, knew and were strongly interested in classical studies, the refined forms of the Renaissance entered Heidelberg. Indeed still mixed with Gothic elements, especially in the treatment of windows

and doorways. The principal building of Frederick II occuties the noŧtheast angle H of the castle, but is there half concealed by the later erected Otto Henry building. About the middle of the facade is formed the octagonal plain stair tower. At l left of it appear the bold arcade porticos on three stories on stumpy Doric columns with fine flutes. At the western end on the left projects a pavilion with triple Gothic moulded windows and steep gable, on whose steps are placed fantastic forms of sirens. In the interior a great vaulted hall must have received the famous library. For the decoration of this in 1551 the elector caused stucco workers to come from duke Christopher of Wurtemberg, since he had no skilful workmen in the Palatinate. On the exterior of the east side projects a b bay window looking into the valley of the Neckar, that exhibits Gothic windowu. The massive corner tower N receives its octagonal superstructure, that is opened by great pointed windows with tracery. It was intended for the reception of a chime of bells, so that also the plan originalln calculated for defense must be adapted to the new forms. Yet in certain other places of the same time the Renaissance found admission to the castle. Thus on Ruprecht's building on the great inscription tablet of 1545 at left of the entrance, where swelled columns and entablature in quite uncertain Renaissance forms make the enclosure. So in the more mature development on the great fireplace in the king's hall of the Ruprecht building with its finely decorated pilasters and consoles, the rich frieze with cornice, the upper addition and the splendidly executed arms, to which is added the golden fleece. In all the magnificence, then the death's head and sand-glass as well as the serpent recall the transitory human life. As architect of the elector is named a master J. Haidern.

With the nephew and successor of Frederick II, the admirable Otto Henry (1556 - 1559), the Renaissance comes to the full d development of its most precious bloom. Seldom has a prince in such a brief reign left behind himself matters of equal importance on all sides. The full development of the Reformation, the further development of the university, that under him rose to high importance, the calling and liberal endowment of able professors, and before all the important increase of the world

famos library, for which he had purchased important manuscripts on his oriental journey, and further caused in Italy and France the buying of new treasures, finally the powerful improvement
319 of popular culture by qualified schools, all these are shining merits of that distinguished prince. While in other men of equal rank the love of building supplanted all other interests, and is merely an outflow of mere love of fame and search for pomp, it appears in Otto Henry as a result of high and manysided intellectual culture and of the living intesest for the entire cultured life. The building that he added to the castle is not prominent by unusual extent; it forms merely a rectangle of about 80 ft. long by some 60 ft. deep; but the richness of its treatment, the refined taste of its ornaments, have made it justly the object of general astonishment. We give in Fig. 144 a system of the facade, where we omit the high substructure, above which rise the three principal stories.

A high doubled flight of steps leads to the portal, that occupies the middle of the facade and corresponds in width to a system of pilasters. Five such systems compose the entire length of the facade. The ground story is distinguished by particularly high windows, exceeds the others in height and was intended for the principal hall. It measures 20 ft. high, while to the second story is assigned 17 ft. and to the third 15 ft. In spite of these imposing proportions of the heights for Germany, and still the arrangement of the separate panels by far do not seem so slender as on our perspective representation.
320 Rather do these form in the high ground story nearly a square, and therefore a depressed rectangle in the upper stories. Yet the architect has done well not to repeat his pilaster between each two windows, but to replace it by a great console between them and to employ a niche and statue in the wall space. Thereby he has chiefly produced, that the building in spite of its richness acquires the expression of quiet division by long horizontal lines. On no second German building of this time has this horizontal tendency from the south obtained sucr supremacy. Still northern customs express their rights and thus the material tendency by the few preserved vestiges of the two richly treated pediments. But since these find on the facade no continuous vertical support, here results a point in which

German custom and Italian views betray a conflict. Likewise t the ever relatively low stories impart to the whole something depressed, that is nowise peculiar to Italian buildings.

But aside from such bad conditions, scarcely to be avoided in this way, one will be delighted otherwise and ever be astonished anew by the beauty of the execution far removed from that attained in no other German building. With his sense and the highest enhancement of ornamental means in relief, the architect has won a well conceived gradation and at the same time an enrichment with a rhythmic alternation of motives. Effectively extend the masses of the cellar story, its quiet surface serving as a strong base for the rich superstructure, only broken by plain windows with Gothic mloudings and by doorways. Above rise the tall pilasters of the ground story, still recalling by their bosses with the marked joints the undivided masses of the substructure, yet by the ornamental Ionic capitals preparing for the richness of the upper parts. Likewise the high frieze that the architect carelessly combines with the Ionil supports, betrays in its shields and ox skulls the tendency to graceful decoration. Thus in the second story the decorated pilasters with their finely detailed Corinthian capitals afford an animated contrast to the dryness of the ground story and the fluted half columns of the second story, which by higher and more simply formed Corinthian capitals and well claculated for the greater distance from the eye. Both upper friezes are made unsurpassably beautiful by rows of leaves with the most delicate relief. Characteristic is the endeavor for rhythmic alternation is also the treatment of the great consoles, whose beautiful acanthus leaves rise upward in the middle story, while in the two others they are reversed
322 and fall downward. According to the same principle are also f formed the shell vaults in the niches for the statues.

No less thoughtful is the treatment of the windows (Fig. 90). They alternate with the principal members of the stories concerned, so that in the ground story geometrical forms, rustacation and spirals find place, in the second story are fluted pilasters, and in the upper one occur plain half columns, connected with the adjacent great pilasters and half columns by the common Corinthian order, but everywhere different from

those in the treatment of the shaft. Before the middle mullion of the window are placed in the three stories atlantes and hermes like caryatids, that in their treatment betray an equally great diversity in gradation. With them begins the domain of free figure decoration, that on this facade has come to a richness in use, as perhaps on no other secular building in the world. First in the gabled caps of the ground story are musical angel boys, that support portrait medallions of Roman emperors and other heros of antiquity. One reads Nero, Claudius, Antoninus Pius and Vitellius, also Marius and Antony, Numa Pompilius and Brutus. Then occur over the windows of the two upper stories the fanciful forms of men and women, winged, passing into the bodies of fishes or ending in free foliage, in the upper story alternating with masks surrounded by freely composed cartouches, so that here the architectural form loses itself in the play of relief. But linally are added thereto the 14 statues in the niches, two of which came before the former roof gables. In the ground story are four representatives od consecrated heroic powers; Joshua, "who by God's power destroyed 31 kings", Samson, Hercules denoted as the "son od Jupiter", and David, "stout hearted and wise". The midd,e series gives the three Christian virtues, Faith, Love and Hope, and adds to them the ruling virtues of Strength and Justice. The middle space above the portal and thereby placed higher is occupied by Love. Finally hhe uppermost are finally Saturn, Mars, Venus, Mercury, Diana (Moon), Jupiter and the Sun, as representatives of the seven principal stars of antiqwity, and the middle ages; the sun, moon and the five planets. And as Stark strikingly remarks, "thus the sculptured representations in a thoughtful way are a reflection of the princely rule; On the power of personality, on the heroism of the people is certainly founded the authority of the prince; it has its centre in the practice of the Christian virtues, combined with energy and justice; f finally it stands under the influence of higher powers, and a heavenly guidance, that makes itself known in the course of t the stars". This astrological relation lies in the character of the time, and is doubly clear from a prince, who zealously applied himself to astronomical studies. Finally the medallions with the heads of Roman emperors, heros of the republic and

representatives of the kingdom give the idea of continuity of magisterial authority through all changes of the form of the State.

To the richness of the remainder corresponds the great portal, in itself already one of the highest magnificent works of the time (Fig. 145). In a free imitation of a Roman triumphal arch, it opens with a great arched portal, at whose sides narrow windows are placed to light the vestibule. Four pilasters with richly treated atlantes, both outer ones being bearded, the two inner ones youthful and beardless, by means of Ionic volutes support the projecting cornice. On the base of the enclosure of the portal as well as on the deep jambs are represented in flat reliefs trophies with weapons of all kinds. In the spandrels above the arch Victories present palms and wreths. The attic contains at the middle the dedicatory inscription, and on the base are musical instruments. Above follow in the upper structure two richly clad caryatids, which occupy the great tympanum with the electoral shield of arms, the Palatine and the Bavarian. Of unsurpassed beauty is the rich foliage that surrounds the arms. On the two side panels are seen a bearded man at one side overpowered by a lion, at the other side being a similar man that conquers a lion. On these two panels already occur in a dry manner the rolled and cut cartouche work scrolled in volutes. Likewise it prevails on the upper lrowning of the whole, where the bust of the owner appears accompanied by two flute playing genii. These with a part of the crownings of the uppermost windows are the only places on the entire facade on which appear such Barocco forms. Thus the master knew them well, but made a modest use of them.

All the rest breathes the spirit of the classical early Renaissance. The composition of great continuous horizontals, to which are subordinated the fine pilasters and half columns, recall that stage of Italian palace architecture, which was begun by L. B. Alberti and completed by Bramante. In the character of this early Renaissance is also, that the master composed the cornice exclusively for a single story, and employed a crowning cornice treated without regard to the whole. He could use such a one the less, since otherwise his roof gable would have been too sharply separated from the facade. To this he

then added a relief animated by ornaments of all kinds in figure ornament, so rich that even no secular building knows in decoration-loving Milan and Venice or elsewhere in upper Italy. Men have indeed referred to the luxuriant facade of the Certosa of Pavia; but there is a church building equipped with the highest means of marble sculpture, and certainly the caps of the windows as well as the piers resolved into statues are the first epoch-making example of this kind of decoration. But more appropriate is the comparison to the brick facades of upper Italy, for as well as the fine flat decoration of Bramante's later Roman buildings extends only on those brick facades, thus and in a yet higher degree does the Otto Henry building recall those palace facades of upper Italy covered by terra cotta. T The same richness, the same delicate relief of the surface decoration, the saca economy in the projections of all members. The beautiful warm and reddish tone of the Heilbronn sandstone even strengthens the effect, so that in fact one believes that he sees an overlay of terra cotta. But otherwise the distinguished master goes on his independent way, and meanwhile he avoids the extravagant luxuriance of the Certosa, where all is nearly smothered in relief ornament, and he gives his facade the highest conceivable ornamental splendor, wisely restrained by the architectural chief principles of the composition. Well might one desire the great principal lines to be somewhat more strongly marked, but the harmonious agreement and the quiet nobility of the whole must easily be destroyed thereby. Thus as the facade stands before us, it is the noblest reflection and the highest flower of German humanism in its full ideality. That an Italian master is not to be thought of has long been known. Just as little can one conjecture a Frenchman. One merely needs to compare it with the highest and nearly contemporaneous undertaking of French palace architecture, the inner court of the Louvre, for the difference to become apparent, and to recognize the independent German character of our building.

Who was the designing master, we do not know yet; only in regard to the sculptured decoration, documentary statements have recently come to light. Accordingly it was A. Colins of Mechlin, according to the contract of march 7, 1558, to whom was entrusted the execution of "all cut stone work according

to a smooth and upright guide" aod the "guide above each doubled or twofold doorway"; namely "the four columns or piers in the great hall and the room with the arms over the entrance gateway, the two largest portraits in both figures, and then the six portraits or figures, each of five ft", also "five great lions, also six careful door frames to come inside the building, also seven door frames of medium size, as well as the door frame begun by Anthoni the sculptor, also the two fireplaces in the elector's chamber and in the great hall", all this "together with all figures, large and small, shall be personally cut, and cause to be cut", indeed in all for 1140 gulden. Then is added that he shall also cut 14 figures, each for 26 gulden, besides 14 window mullions for 5 gulden each. Hence we must refer thus all the sculptured ornamentation to the activity of this distinguished Belgian artist, who shows himself as just a skilful master in miniature representations on the monument of the emperor at Innsbruck. Whether the two architects C. Fischer and J. Leyder, who were present at closing the contract, were perhaps the designing and the supervising architects meanwhile remains a question. Yet there is much probability for this, since their presence at the closing of the contract can scarcely signify otherwise. By them would also be designed the "gauges" to which reference is everywhere made in the contract. In any case must we think of the architects of this magnificent work as men, who at least knew upper Italy, for all indicates an independent preparation for impressions received there. On the other hand it is no less conceivable, that the finely cultured owner called a foreign sculptor for the work in relief, since what German stonecutters then undertook in figures is mostly rude and awkward. Hence some decaded must still pass until German sculptors had made themselves acquainted with the flowing and correct representation of the human form.

The internal division of the space in this part of the castle leaves much to be desired. For there is wanting a development of the vestibule corresponding to one harmonizing with the magnificence of the facade. Also little attention is paid to continuous axes in the arrangement of the doors. But the two principal rooms are stately, the great hall, whose length

of about 50 ft. occupies the entire depth of the wing, so that it is lighted by 4 high windows at each end 32 ft. wide. Two strong columns correspond to finely wrought consoles in the walls and support its vaults. Adjoining it on the right is "the elector's room", also an imposing room 40 by 25 ft., likewise divided by two columns. The original magnificence of the treatment is only shown now by the portals with their already quite Barocco hermes and caryatids with the caps adorned by masks, rolled and cut cartouches, festoons of fruits, genii and fantastic fabulous beings. Only one of these portals has finely treated Corinthian pilasters with leaf ornament in flat relief, and also the ornamentation of the frieze corresponds to the s surface decoration of the facade. I believe that one must include this portal with those matters which the contract of the sculptor Anthoni left unfinished, for the cap of this portal, which according to the Italian fashion was composed of a male and a female reclining figures with a nude boy above them, all appearing enclosed by Barocco volute work, visibly belongs to a different hand and conception. One must perhaps risk the conjecture, that the facade,with the exception of this figure ornamentation, received its other decorations by that master Anthoni after the designs of the two architects, since all these parts with their ornaments show scarcely a trace of the later Barocco taste, but rather the fine ornaments of the classical early Renaissance. Since all works that are assignable to Colins, namely the main portalwith its cap and the great "careful" door frame of the interior betray the strongly expressed Barocco, as it had developed in Italy, then probably this Netherlandish master probably belonged to the first, who introduced this taste into Germany. It is further remarkable, that on the state fireplace in the Ruprecht building no trace of Barocco yet appears, the ornamentation rather being entirely in the refined forms of the early Renaissance. For the execution of all this architeltural work by German hands finally speak the numerous stonecutter's marks employed.

More than forty years of inactivity after the completion of this work occurred in the architectuaal activity on the castle. Frederick IV first began in 1601 to remove the old parts on t the north side and to erect there a new chapel in the ground

story, above this being two stories with living apartments. T This new building was already completed after six years. Inferior in extent to the Otto Henry building --- it measures about 90 ft. long by 50 ft. deep --- he sought to excel by a powerful treatment of its elevation. It has become a tolerably g general custom to esteem the Frederick building as of little worth. Nothing is easier in fact than to criticize its cold and hard ornamentation, which has nothing more of the refinement of the Otto Henry building, but rather has everywhere the play of geometrical forms, the plaited bands with buckles, and shows in such rich measure the ornaments of the late epoch as if cut out of leather or made of sheet iron. But these imitations of locksmith's and saddler's work, these facated ashlars, that furthermore already occur on the ground story of the Otto Henry building, although modestly, do not form the sole element of artistic worth. They certainly show that the time of dry and realistic things had arrived, that the ideal harmony of the e earlier humanistic epoch had died away. But once that one accepts this mode of expression, he will soon recognize that this dry ornamentation was handled with great skill by a master, who in wealth of invention is not inferior to his predecessors on the Otto Henry building, but surpasses them in the essential points of architectural composition. Before all it is to be s said, that the architect has made the vertical idea the principle of his composition, and on which now the German conception of facade architecture is based (Fig. 146). Also on it the stories are indeed marked by rich friezes and cornices, but the pilasters which separate them --- Doric, Ionic and Corinthian in customary sequence --- are brought into a stronger combination by the broken cornices, cause the vertical lines to become dominant, allow the two high roof gables with their curved outlines to appear in organic connection with the facade, thus a avoiding the defect on the Otto Henry building. But ingenious is the manner in which the architect follows his predecessor in the ground lines of his conception, in the high windows of the ground story, the bisection of all other windows, the decoration by statues, which alternate with the pilasters and finally even the two gables placed thereon, and how he still freely changes all, independent and subject to a stronger and more

consistent architectural principle, namely instead of the sportive caps of the windows employs gable caps throughout, evey when he places the niches for statues in close connection with the architectural members by means of the consoles projecting above them. Indeed he fell into another fault, when he interrupted the pilasters by such niches, a defect that weighs more heavily for him, since his pilasters by the sharp accenting of the verticals for the architectural system of his facade, express a more earnest importance than those on the Otto Henry building, which wish to indicate nothing more than an ornamental decoration of the surface. But such a defect does not weigh heavy in the otherwise so masterly composition, that among contemporary works is again of the first rank. That furthermore the more slender proportions are in harmony with the entire t tendency of the building, scarcely requires to be indicated.

The sculptured decoration also corresponds here to the dryer character of the time and of the building. In the niches stand statues of princes in the large costumes and animated poses of that epoch. They commence in the lowest row with the owner and his three predecessors, John Casimir, Louis VI and Frederick the Pious. In the second row stand Ruprecht I, Frederick the Victorious, Frederick II and Otto Henry. The third row is formed of four kings of the Palatine-Wittelsbach race; Louis the Bavarian, Ruprecht of the Palatinate, Louis of Hungary and Christopher II of Denmark. Finally on the gables are seen Charlemagne, Otto v. Wittelsbach, Louis I and Rudolph I. Between the gables is the statue of Justice. Instead of the ideal mode of expression of the Otto Henry building here appears a more realistic one in the service of the interests of the princely family with its genealogical hobby. Master S. Götz from Chur with 8 workmen executed the sculptures. In the interior of the ground story is entirely filled by the chapel, beside which only remains a passage to the great terrace. The chapel is a simple rectangle divided by strong buttresses projecting inward. Between these extend cross vaults, while the principal space is covered by star vaults. All is still in Gothic construction with boldly profiled ribs. The second story contains the residence of the elector, and the third storn the rooms of his wife and her ladies.

To this building the elector added soon after its completion in 1608 the grand terrace L with its corner pavilions and the stately vaulted portico. Finally he caused the wide and irregular castle court to be leveled to ejualize the inequalities of the terrace and to arrangem ramps and steps, to adorn the whole by a water basin with fountains, and the erection of obelisks and antique monuments, that the vicinity had yielded. Thus the interior of the castle court with its surrounding buildings was brought to completion. What the view lacked of pace and variety was abundantly compensated by picturesque charm and diversity. Reference may be made here to two genuine German peculiarities. All stairs with the exception of some service stairs in the southern Louis building, are placed as mediaeval winding stairs in projecting towers; and further, all parts of the castle reject the plan of open galleries borrowed from the South. Only the building of Frederick II forms an exception. But for this the succeeding owners return to the closed facade.

The last addition was made by Frederick V, the unfortunate winter king, after 1612 at the northwest angle. It is the so-called "English building", indicated on our pan by lighter hatching, with two converging walls, that extend over the castle moat to the roung tower R. The owner erected this for love of his wife Elisabeth of England, daughter of James I. The plan of the building is formed by the fortification walls erected under Louis V with their high vaulted casemates. In two stories on both north and south sides and lighted by a great number of closely set windows rose the building, externally striking by the plain ashlar walls without ornament, on the interior with the richest decoration, for which was called the painter Fouquiers from Antwerp. Nothing but the fine stucco ornaments on the window jambs remains of all this magnificence. But the building in its intentional simplicity differing from the dry and ornamental German Renaissance of the Frederick building, indicates the entrance of that more severe classical treatment, which after Palladio's precedent in France after Henry IV, broke a road into England by Inigo Jones. English customs and French refinement made their entry by it. Knightly sports, magnificent festivals with pageants in the bombastic allegoricla

style of the time extolled the life in the castle in the six brief years, until by the rash campaign to Bohemia all this splendor broke into poverty. At the same time the adjacent buildings, the round tower R and the old chapel building F were drawn into these transformations. But just those parts suffered the most frightful destruction, and of the mighty tower with its bold vaults there yet stands only a part of the great external shell, covered by the famous ivy and designated by the inscription of the date of 1619.

With these new buildings was connected the no less astonishing work of the garden design, which Frederick now added as a worthy termination of the whole. Excepting a smaller and older garden on the east side of the castle, the so-called hare garden and the elisabeth garden on the western bastion, the immediate surroundings of the castle everywhere were the untamed nature of the hill with forest and meadow. Now the famous engineer S. de Caus was called, whom Frederick had learned to know in London. After 1615 we find him engaged in Heidelberg in completing this colossal work, first at the angle of the hill proceeding far to the east, then turning to the north to arrange that vast plateau, which bn rising four terraces served as a show place forall garden art of that time. First by extensive blasting of the rock, then by the construction of walls to 80 ft. high, that were ensured against the pressure of the earth by rows of arches and piers, and finally by the filling of depressions was created the ground for it. Yet the garden was scarcely completed, when Frederick marched into Bohemia t to win a royal crown, but in truth to lose all and to end as a fugitive in a foreign land. A few years later the castle with all its treasures was the booty of Tilly, but its most precious treasure, the world famous library, was surrendered to the old hereditary enemy of German intellectual culture, and was placed under locks and bolts in the Vatican. Some 60 years later the bands of Louis XIV burned and devastated the great buildings in 1689 and again in 1693. Since it stands there as an incomparable ruin.

The city of Heidelberg itself after the devastations of the French, that almost laid it in ashes, has but few vestiges of the older time to show, and it is the more surprising, that

especially one building like the house zum Ritter (Fig. 147). It is one of the most magnificent facades, that the German Renaissance has to show. One must recognize in the richness of t the sculptured members and decoration the influence of the splendid Otto Henry building. When the French Huguenots were persecuted by fanatical religious hatred, they found in the Palatinate a hospitable shelter under the elector Frederick III and his son John Casimir. By one od those expelled men, the rich owner of a manufactory and proprietor, C. Belier, this magnificent house was built in 1592. It is a broadly arranged facade terminated by a high gable, decorated by bold colonnades, en the ground story Doric, above being Ionic and finally Corinthian, then with two Corinthian orders on the gable. All is dry in strong forms, the shafts are fluted on faceted pedestals ornamented by band ornaments. In the ground story beside the great portal are placed wide arched windows. Above are corbelled out two rectangular bay windows that extend through both principal stories, partly interrupting the development of the lower columns. Luxuriant ornamentation is spread over all members; hermes in fantastic forms enclose the bay windows, masks and arabesques ornament the gables and the continued frieze of the upper story; on the window parapets are seen the busts of the owner and of his wife Franziska Soriau, the sun as his emblem, the shields of arms and the busts of four Merovingian kings. To these are added numerous proverbs. At the base of the gable is read:-- "If Jehovah does not build the house, the builders labor in vain". Above is "Venus stands unconquered". Finally above on the gable; "To God is the glory of the sun". The ornamentation combines with plants and figures the band and plaited work of the later epoch, and in this stands nearer to the Frederick building of the castle than to the Otto Henry building; but in refinement of treatment the facade remains visibly inferior to the two master creations. Particularly untasteful is the effect of the colossal tastelessly formed volutes of the gable, the stiff obelisks at the angles and the too large rosettes, that quite unskilfully fill the spaces under the inner eyes of the volutes. Quite frightful is the uppermost volute addition with the heavy outline, that even the crowning figure of the knight with tall plume does not improve. Still the facade

as a whole makes a magnificent impression by its rich membering and luxuriant ornamentation, to which are also added strong t traces of gilding. The vicissitudes of Heidelberg are further shown by the corner columns at the left in the upper stories, which were almost entirely destroyed by fire.

In the same street is still seen a geeat house with a diagonally placed bay window at the corner, treated in Gothic style and with Gothic ribs on the vault that supports it. On the contrary the portal is a show piece of the later Renaissance, enclosed by a very wide arch with coupled columns, the lower part of the shaft decorated by elegant ornaments, above it being an antique gable.

In Zweibrücken has been preserved an imposing house from 1622, that forms the upper corner of the main street. A richly decorated bay window set diagonally projects at the other end of the facade. The windows are coupled in both stories, with handsome moulded architrave bands. The ground story has suffered a rebuilding; only the portal still bears the original form, and is crowned by curved Barocco ornaments. Rosettes and lions' heads are surrounded by linear surface ornament and decorate the bay window. Further are found several other houses of the same time with similar diagonal bay windows, though with simpler treatment.

The late Gothic church contains a fine wall tomb of Frederick v. Eltz, d. 1556, executed in noble proportions and adorned by unusually elegant ornaments. This is especially true of the s sarcophagus, on which the deceased is represented as stretched out. The composition recalls the monuments of Simmern, to be described later. In the sacristn is seen an interesting collection of small wall epitaphs with handsome Renaissance decorations, also allied to the works at Simmern.

An extremely stately house of a patrician is the house zum Engel in Bergzabern, belonging to about the beginning of the 17 th century (Fig. 148). It stands obliquely on the street with two diagonal bay windows (a particularly favored form in the Palatinate) at the angles, covered by surface ornament in the well known metal style; the high gable is developed in animated form and effectively enclosed by an indented frieze. A All this is made of sandstone, while the surfaces show plastered

ashlar work. At the rear rises a polygonal stair tower with a bulbous dome. The wide arched portal leads into the court and is adorned by pretty rosettes on its architrave. The winding stair still has Gothic mouldings, but the house doorway was rebuilt in the pedantic style in the last (18 th) century; but the whole is very picturesquely grouped and has a fine effect. Likewise the water spout and the weathercock are to be regarded as skilful smith's work.

Also Neustadt-on-Hardt in the blessed wine district of the Palatinate possesses some valuabel Renaissance monuments. On the old city hall is seen a magnificent flight of steps, that leads to the upper story, like that at Nordlingen, to be described later. And just as there the open worked balustrade shows Gothic tracery, while the pilasters have the forms of the Renaissance. On the Renaissance portal is read the date of 1589. Then is to be emphasized the gymnasium erected in 1579, the
38 Casimirianum, at whose entrance is read the motto "God and the Muses". The windows in the ground story and both upper stories are arranged in pairs; their architraves show volute endings. A round tower contains the plainly treated winding stair. An apparently older building at the left with pointed windows and Gothic buttresses contains the library. A stately private house of about the same time is seen on the Straw market. The main facade is toward the west and is entirely executed in sandstone ashlars, has above the modernized ground story two upper stories and a later ugly addition. The different stories are elegantly divided by widely spaced Ionic columns on pedestals; between each two are rectangular windows with simply profiled architraves, that end below in volutes. On the upper story are placed two pretty shields with cartouches. The side facade is executed in half timber construction, but is badly changed, only the windows having retained their pretty T-shaped architraves. The same motive is repeated on another house in the vicinity.

In thes e regions are especially favored those arched portals, whose jambs are ornamented by rosettes in lozenge panels, such as we found in Bergzabern. In Neustadt is seen such a portal of 1660; others are in Edenkoben and other places.

336 ## Chapter IX. Swabia.

The Swabian country plays in the history of German Renaissance one of the most important parts, not merely by the abundance of monuments and their artistic worth, but still more by the great diversity of its creations. For while in the Palatinate the princes appear as promoters of the artistic development, while on the other hand in Switzerland and in Alsace the architecture of this epoch is almost without exception to serve the interests of the citizens, both tendencies appear strongly expressed in Swabia, as if in competition promoting and enhancing each other. In the first line is the art loving race of Würtemberg princes, which in the middle part of the country produced an important number of stately buildings, that can measure up with the most beautiful and most important in our Renaissance; but then comes into consideration the activity of several important cities, among which Augsburg and Ulm assume high rank in German history of culture and of art, others like Heilbronn and Nordlingen, Gmund and Esslingen compete in the second line. Thus the Renaissance of Swabia comprises all sides of the German cultured life of that time, and forms by itself a complete reflection of the great entirety within narrow limits, like no other of our provinces.

The gradations of the style we find to occur here. Heilbronn makes the beginning with the bell tower of the church S. Kilian (1510 - 1529), in a fantastic and varied transition style w with a strong mixture of mediaeval, and even of Romanesque forms. About the same time Ulm adds to its city hall those parts which betray the style of the early Renaissance in more definite form. Likewise in Augsburg appears just as early (1512) the new architectural style. After these path-breaking experiments in the imperialcities and Wurtemberg princes energetically take up the Renaissance. Already Eberhard the Bearded by a pilgrimage to Palestine in 1482, and even more by repeated journeys to Italy and by the marriage with the noble Barbara Gonzaga of Mantua was won to a higher culture, and as a friend of the sciences founded the university of Tübingen and zealously promoted the formative arts. But what was executed under his government permits the recognition of almost nothing of the influence of the Renaissance, like the magnificent praying stall in the ch-

church at Urach. The first unquiet times of the passionate duke Ulrich (1503 - 1550) were not suited to afford impetus to artis tic undertakings. But after the return to his country (1534), that had long enough groaned under Austrian supremacy, the prince being refined by austere fate made himself highly meritorious, not merely by zealous promotion of the Reformation, by reorganizing the university, by the care and rich endowment of the schools, that the property of the dissolved monasteries came to establish, but also by artistic undertakings for culture. He carried out the grand building of the castle at Tübingen and erected in Stuttgart the old chancery as the seat of the officials of the country, whose building still shows the forms of his time.

The higher independent development was then attained by the cultured life of the country in the happy reign of the noble duke Christopher (1550 - 1568), one of the most excellent princes of the time. Zealously thoughtful for the welfare of his people, he promoted science and art, commerce and industry at all sides, and gave these endeavors an animated expression in a series of important buildings. Under him began the rebuilding of the old castle in Stuttgart; the castel in Göppingen w with its magnificent stairway and also many other castles were erected; the old chancery in Stuttgart was enlarged. Yet more magnificent are the undertakings of duke Louis the Pious, who both by his theological knowledge and his immoderate love of drinking, as by the splendid buildings proved himself a true son of his time (1568 - 1593). Under him originated the Lusthaus in Stuttgart, the hunting castle in the monastery of Hiersau, the illustrious college in Tübingen, but first of all the masterly new Lusthaus (pleasure house) only torn down in our century (19 th), that in the German Renaissance does not find its equal. The splendor-loving and extravagant duke Frederick I (1593 - 1608), with worldly experience and much cultured by travel, brings this activity to a close. By him the castle at Tübingen received the pompous outer portal; then he commenced the no longer existing New Building in Stuttgart, completed under his successor John Frederick; further originated in his reign the church with the other public buildings in Freudenstadt, interesting as an example of a city plan of that time ex-

executed according to a plan. Also the Princes' building in s Stuttgart is his work. With him closes the architectural activity of the Wurtemberg princes ceased in that epoch, for then John Frederick, whose reign (1608 - 1628) extended into the thirty years' war, executed nothing more excepting the pleasure grotto in Stuttgart, although he cared much for the building of schools and other generally useful buildings. Yet the hard time now only permitted the necessary and no longer the beautiful. On the contrary just for the closing time Augsburg presents an important addition to the general picture in the grand buildings of Elias Holl.

The artistic character of this Swabian group has its developed peculiarities. First comes in consideration for the buildings in the middle and lower portions of the county the excellent material. The fine-grained sandstone, quarried everywhere, favors not merely the monumental arrangement of the buildings, but also an ornamental and rich execution even in details. Thus it causes that several of these monuments in the taste of the sculptured treatment belong to the best German creations of the time. The before illustrated portal of the Lusthaus in Stuttgart (Fig. 79) seeks its equal in the charm and nobility of forms. The removed building of the New Lusthaus was in the magnificence of the sculptured decoration one of the greatest masterworks of our Renaissance. The court arcades of the old castle in Stuttgart are distinguished by original and animated architectural beauty. Beside these the class of citizens long adhered to the native trustworthy wooden constructions with framed walls, of whose treatment we give an example in Fig. 149 from a house in Schwabisch-Hall. In the southern part of the country then occurs everywhere the custom of painted facades in animated use, where the building materials require it. In Ulm is a plainer execution, partly gray on gray, partly sgraffito, and partly mere drawings with variously treated stucco covering. On the contrary Augsburg lives in the direct acceptance of the Italian love of color, richly painted facades in fully varied coloring. Let us now consider the separate localities.

329 BUILDINGS OF THE PRINCES.

Duke Christopher caused a castle to be built in Göppingen,

which now exists in very mutilated form. The portal bears the date of 1559. In spite of this date the forms are yet tolerably undeveloped and indicate a master, who understood the Renaissance imperfectly. The enclosure consists in a wonderful way of three pilasters with tolerably rude arabesques, though richly executed. It is oddest, that the pilasters with their
346 stylobates are set on rough consoles, an offense against the ground principles of architectural composition. The cornice is crowned by rudely treated animals and arms, and above the main entablature at the middle are placed two interlaced monstrous dragons, that however were not as men wish to state, t taken from a neighboring building of the Hohenstaufens, but were made for their places. The most worthy part of the castle are the three still well preserved winding stairs, two of them still with Gothic mouldings, and the portals are also enclosed by intersecting Gothic rounds. On the contrary much richer is the principal stairway, a magnificent piece of the first rank, on the portal bearing the date of 1562, again in very much misunderstood Renaissance, but the stairs being covered in their entire extent by freely wrought grape leaves, that contain in their scrolls all sorts of animals, birds, squirrels, even apes, boars and others, of this precious invention, wrought w with masterly boldness, full of charm and freshness. As the master of it must perhaps be regarded A. Tretsch, the builder of the castle of Stuttgart, since in a decree of duke Christopher in 1565 is mentioned a deduction arranged by him on account of the erection of the castle at Göppingen.

Valuable remains also exist of the castle in Hirsau, which was laid in ashes in 1692 by Melac's band of murderers and burners. The high gable walls (Fig. 150) with the carved volutes indicate a stately, even if to all appearance a simple building. This was erected by duke Louis. The treatment of the coupled windows with their stone crosses and Gothic enclosing mouldings still recalls the middle ages; on the contrary the gables with their strongly curved steps betray a developed and also noble tolerably developed Renaissance. The location of the great building in the lovely valley of the Nagold is extremely charming, and the great elm that grows within the enclosing walls and still rises above the outer walls, almost compensates for

the terrible destruction of the once so important building. A better fate befell the princely buildings in the monastery of Bebenhausen, which recently by the care of king Carl has experienced a restoration in the style. Several rooms in the upper story were completed by abbot Sebastian in 1550, and exhibit good wooden paneling and skilfully treated Renaissance doors. The ceilings likewise consist of panels, square and coffered. Below is seen a greater hall, whose wooden ceiling with its girders is supported by massive consoles, which at t the middle rest on a well carved octagonal wooden post. An old chest with inlaid ornaments dates from 1590. In the church is the pulpit erected about 1560 by abbot Bidenbach, one of the most magnificent decorative masterpieces of the Renaissance. Executed in sandstone with rich gilding on a colored ground, the whole rests on three splendig columns with twisted shafts, that stand on a richly clothed and longbearded man. An elegantly treated portal forms the entrance. The entire work abounds with figure and plant ornament, the latter finely treated, but the little figures are very weak.

Unequally important in general arrangement and decoration is the castle at Tübingen. Rising on the high slope of a hill with its great mass of walls and towers above the edge of the city, surrounded by the forest heights enclosing the Neckar valley, it serves as a characteristic crown of the lovely landscape. The first plan extends back into the early middle ages, when the castle already had great importance as the seat of the palgrave. Duke Ulrich began the rebuilding in 1507; but the first unquiet times of his reign did not permit the building to be continued; just as little could it advance during the Austrian occupation. But duke Ulrich immediately after his reinstatement in 1535 accompanied by his architect Heinz v. Luther, as well as the masters Balthazar from Darmstadt and H. Latz, came himself to Tübingen expressly to promote the building. The date of 1537 on the stair tower of the court still evidences this building activity. Until 1540 the building of the castle cost the duke over 64,000 gulden, to which the city must contribute more than half. The extensive building bears the stamp of different times, but its artistic forms substantially indicate the epoch of duke Ulrich. Yet dukes Christopher and Louis built

farther on it, and also Frederick I added parts, namely the o portal of the front gateway dates from his time. This entrance building is a projecting defensive work, forms a broad mass of solid ashlar work flanked by corbelled little corner turrets at both angles, and has splendid water spouts as richly treated suspension rods. According to the ordinary custom then prevailing especially in France, the entrance consists of a broad and high arch for horsemen and wagons with a little side portal for persons on foot. This ground motive has been clothed by t the architect in the forms of an antique triumphal arch. Characteristic for the time are especially the two boldly animated figures of two soldiers with arquebus and sword, that are placed as watchmen at the entrance. The chain of the order of the Garter, to obtain which the pomp-loving duke had so much trouble, and of whose possession he was so proud, is found carefully c carved here. Entering through the gateway, one reaches a lobby, separated from the castle proper by a deep moat. The latter f forms an irregular rectangle of about 230 ft. wide and 300 ft. long, formerly flanked at the frong angles by great round towers, of which the southwest one on the left was blown up in 1647 by the French, a pentagonal tower that must yield, while the northwest one at the right now serves as an observatory. At the rear jnons the principal building a prison surrounded by high walls and also flanked by round towers. Entrance to t the inner court at the outside of the east wing is again obtained by an arched portal with a little door for men on foot, the whole enclosed by magnificent architecture, whose forms vary from those of the front portal, still belonging to the early Renaissance. Three richly ornamented pilasters support an entablature, over which appear the Wurtemberg arms in gold and color decoration. Above the keystone of the gateway arch is developed a capital like a console, which corresponds to t the three pilaster capitals, and that restores in a skilful w way the rhythm of the elevation, interrupted by the arch. Above the outer pilasters are placed two standard bearers in the rich costume of the time; over the inner one rises an upper addition with columns that bear the figures of two trumpeters. Besides at each side a portal is enclosed by a quadrant arch, which shows the Wurtemberg animals supporting the arms, a stag and a

lion in flat relief. P.ssing through the gateway into the inner court area, this ends there in a portal, that shows similar but rather simpler fomrs. Since one reads here the date of 1577, both portals must be attributed to the reign of duke Louis.

The castle court forms an irregular rectangle about 120 ft. wide by about 210 ft. long. It is very simply adorned by several stately portals. In the four angles are placed stairs, in the northeast being a newel in an octagonal stair hall, the others being arranged with flights at right angles, indeed originating later than the first. Otherwise one obtains the plain style of architecture, which then generally prevailed in those regions, a representation by the wooden connecting gallery, t that extends to the left of the southern wing. In the corner at the right a portal leads to the beautifully constructed winding stair, that is still arranged mediaevally and has the date of 1537. This part accordingly falls in the reign of duke Ulrich, to whom we must chiefly attribute the nucleus of the entire building. The portal has to fill the pilasters the heads of Hannibal and Scipio with the naive inscription:- "Hannibal, general of those of Africa, Scipio, burgomaster of those of Rome". Above is a crowned bust with the inscription:- "Julius Cesar, the first Roman emperor. Age 46". The upper termination is a low arch containing a shell. To the great hall that occupies the north wing leads a stately arranged arched portal, whose composition shows the character of the undeveloped early Renaissance, and indeed is also to be referred to the time of duke Ulrich. Two columns support a high entablature with frieze, over which is a freely composed addition, a semicircle at the middle enclosing with a quadrant at each side, thus forming a crowning. The interior now in great part serving as a library, still has in the south wing of the ground story its old Gothic ribbed Vaults, partly in the star form. Likewise the castle chapel in the south wing, just left from the entrance, is a plain rectangle of 29 by 34 ft. with paneled ceiling, and appears to belong to the 16 th century. But the climax is formed by the great hall, which in the upper story is 220 ft. long, 50 ft. wide and but 21 ft. high, occupying the north wing. At the middle it is widened b: a bay structure, that combines a truly grand design with the original and rich treatment of the

forms. It was carried up from the bottom uniformly with the r rest of the building, is divided in three divisions (Fig. 151), all projecting at right angles, but the middle is 18 ft. deep and 16 ft. wide, even projecting considerably beyond the side divisions. Thereby the architect, whom we must regard as master Heinz v. Luther, obtained the advantage by the addition of the side windows to each division of the bay window, and ensuring a full view in the deep green valley. Moreover the principal walls are fully opened by wide windows divided in the Gothic style. For the connection of the three divisions with each other, care is taken that the intermediate walls have an opening next the hall, while the main wall with great arches rests on two massive columns. Corresponding to their function, these are short and stumpy, the capitals being freely Corinthian in a fluid Renaissance. On the other hand the star-shaped net vaults like the windows still have Gothic forms, so that we have here to do with a building of the transition epoch. Entirely Gothic is then still treated the circular room in the tower in which ends the winding stair in the northeast corner. It has a central column with oblique Gothic fluting on the shaft.

From the internal equipment remain several excellent wooden portals, that in an upper hall of the south wing (Fig. 152) is richly treated, flanked by two elegantly carved columns, with crouching men on the bases, on the capitals being masks with foliage, the upper arched termination with dolphins and medallion heads, as well as splendidly decorated by gilded rosettes on blue ground. Opposite this is a somewhat simpler portal with pilasters, whose capitals are freely composed in an elegant way. The upper addition with little pilasters, between which are the splendidly carved Wurtemberg arms, richly painted and gilded. Then a coffered ceiling with lozenge panels, simply yet effectively moulded, the framework also painted blue. Besides these Renaissance forms is also found a little stone doorway with the late Gothic ogee arch. Also the subterranean rooms of the castle are to be considered, that in grandeur of arrangement and solidity of construction are not inferior to the rest. Beneath the knights' hall extends the lofty vaulted cellar with the great cask, called "the great beech", which duke Ulrich caused to be made in 1548 by master Simon of Bönnigheim. In the cellar

of the northwest side is seen the draw well dating from the t time of the palgraves, which the occupants themselves in a hard siege ensured fresh water from the outside. For it extends beneath the bottom of the Neckar, thus is over 300 ft. deep, and with a diameter of about 14 ft. is entirely constructed of excellent ashlar work.

In the city is first to be mentioned the present Catholic refectory (William's foundation), the illustrious college that was erected under duke Louis from 1587 to 1592 by the architect G. Behr. The stately but simply treated building forms an irregular rectangle, that is grouped about a long and narrow court. The main entrance lies at a truncated corner, where two streets meet at right angles. Over the portal are the arms of Wurtemberg beside a great inscription tablet, very ornamentally enclosed by masks and Barocco curved borders with the date of 1595. On the right wing projects toward the street a great round tower, at the left being a smaller round stair tower, close beside this is a high gable with volutes, but otherwise simple and w without pilasters, only membered by a cornice. In the court are found on the front wing the remains of Tuscan pilasters, as vestiges of formerly existing or intended arcades. The principal stairway lies in a projecting round tower of the rear wing.

Here may also be added the city hall, a very extended and o picturesque half timber structure of small materials, however formerly painted gray on gray, only in part artistically animated by still preserved decorations. In the ground story are great arched openings, likewise in wooden construction, closed by shutters, evidently intended for markets; the two upper stories project strongly and are opened by many windows, in the first story being a wooden balcony with a simple rude slate roof. All upper parts are plastered and painted gray on gray, over the windows being broken gables in Barocco forms, with rich garlands of leaves, figures, festoons of fruits and dry broken cornices in the fluid character of the late Renaissance. Over the middle of the facade rises a gable from the vast roof with very Barocco curved volutes. Farther above is a wooden turret with open iron crowning as a shelter for the striking bell of the clock, whose dial is placed beneath. There are the dates of 1508, restored in 1698 and 1848. The nucleus of the building

in fact may date from the beginning of the 16 th century, and for this also speaks the style of the littbe nude figure of Eve carved in wood, which serves as a console on the corner of the second story. But the commencement of the building dates from 1435 and the picturesque decoration belongs to the end of the 16 th century. How rich that was may be also recognized in the interior. The corridor of the main story shows many remains of gray on gray mural paintings. Namely over the door at the left is Justice with this motto:- "I am called Justice, k known to rich and poor alike, my eyes are covered, that rich and poor may look alike". There is the date of 1596, that we must assume in regard to the facade paintings. In one room of the second story is seen a well painted pane of glass from 1556 with the city arms, beside it being a later one with the same subject. The great hall lies in the third story, but has nothing of its old equipment excepting a few painted panes, among which the finest bears the name and arms of duke Louis with t the date of 1572. That men also later considered the artistic equipment is proved by a mural painting of 1760 in the corridor of the principal story.

A work designed with unusual spirit in the late Renaissance of the 17 th century is the magnificent market fountain standing before the city hall. Above a wide octagonal basin richly decorated by the favorite ornaments of the late time rises a massive square pier, its lower part ornamented by masks of lions with female figures between them; above is a second part with smaller figures in niches and splendid masks. On the projemting Barocco cornice crouch playing cupids and the whole is crowned by a figure of Neptune with the trident. The outline has the happiest effect, the elevation and membering, the sculptured ornament is well arranged, and finally are added the beautifully wrought iron supports of the flow pipes to enhance even the animated effect.

312 The magnificent tombs in the monastery church have already been mentioned on page 84.

Of the princely castles, there further belongs here the castle at Urach, that indeed only its golden hall raises to artistic importance, otherwise being a rude and artless half timber structure. Its plan seems to have been partly built by

count Louis I who erected the castle, but partly to date from the time of Eberhard in the beard. His motto "attempt" with the symbol of the palm tree is seen finely painted on the low tunnel vault of the portal arch with the date of 1474, even if probably a later restoration of the original painting. About the same time many other artistic works were executed there, for from 1472 dates the prayer stall of the duke in the church, and 1481 is read below on its bell tower. Also if all these works do not exclusively bear the Gothic stamp, it would also be impossible to place the artistic equipment of the hall in this time, since its forms date at least an entire century later. This hall is named golden on account of its rich painting and gilding, and offers the sole remains of the former decoration of the castle. According to the custom of the time and country, it is a low and nearly square room 56 ft. long, 42 ft. wide and only 12 ft. high. It receives abundant light from the numerous windows, that almost entirely fill the two external walls. By this abundant light and the magnificent painting the room acquires a gay and festal character. The wooden ceiling, that in its long panels is adorned by light golden pins, rests on four columns placed at square distances, which correspond to three-juarter columns in the corners and pilasters on the walls. Already the strongly swelled forms of the latter, no l less than also the pedestals on which all supports rest, and the form of the Corinthian capitals, as well as the boldly profiled caps above them speak for the late time of the Renaissance. The same stamp is borne by the ornamental paintings on the walls, which exhibit the cartouche work of the late Renaissance. All this belongs to a rebuilding, at the earliest to be placed at the end of the 16 th century. But the palm tree with the motto of duke Eberhard there, which is repeated everywhere in the walls and affords a very expressive mode of decoration, may well be imitations of mural paintings from the time of the first builder. It is characteristic therefore, that the script still retains the Gothic small letters of the earlier epoch, while the late Renaissance elsewhere prefers the Roman capitals. The entire decoration, chiefly executed in brownish red, which with the rich gilding and the beautifully conventionalized palm tree with its crown of leaves, makes a

refined and splendid effect. To this are finally added tw richly treated portals, also handled in the already strongly Barocco forms of the late Renaissance, one being particularly enclosed by interrupted columns and crowned by obelisks likewise interrupted. Over the principal doorway are seen the Wurtemberg arms combined with those of Brandenburg, which according to Professor Haakh's note indicate duke John Frederick and his wife Barbara Sophia v. Brandenburg. The combined initials of both are found on the smaller portal. The fixtures on the doors consist of magnificent interlaced ornaments with fantastic caricatures and are gilded. Likewise were the now painted fittings of the window frames. The arms with the initials of the same duke and his wife reappear again on the magoificent stove, that yet exists from the old equipment. The lower part is of cast iron and rests on four sirens and bears the letters E, H, Z, W, that Professor Haakh justly refers to Eberhard III, son of John Frederick. The upper portion is of terra cotta, painted white, red and yellow, with hermes and caryatids at the angles, in t the middle being figures of the Virtues in flat niches, with stags lying on projections of the cornice. In harmony with all these works there is outside in the corridor and over the door of the fireplace the date of 1612. Still to be mentioned is t the magnificent bedstead with inlaid work, and especially the very beautiful canopy, in which Professor Haakh, led by the Wurtemberg and Bavarian arms, proved to be the unfortunate marriage bed of duke Ulrich, from sprung duke Christopher.

With the earliest dated works of our Renaissance is counted the remarkable votive tablet of 1526, that is seen over the principal entrance of the princely castle of the Hohenzollerns at Sigmaringen. It is a sandstone slab with the plain and well designed and composed group of a Madonna holding the corpse of her Son on her breast; beside it kneels Felix, "count at Wurtemberg and at Heiligenberg", to whom Sigmaringen then belonged. Gracefully decorated Renaissance pilasters enclose the sculptured panel, and handsome laurel wreaths hang above it. The spandrels of the low arch that terminates the panel are filled by figures of dragons. This is the only mediaeval reminiscence; all else bears the expressed character of the Renaissance. One must conclude perhaps on an upper Rhenish master from Constance

or Schaffhausen, where then in some cases the Renaissance was purely employed. Thus for example in Schaffhausen on the vaults of church S. John are the works described on page 240. The painting, in gold on blue ground for the enclosure, green garlands, has been recently restored.

In upper Swabia the former Carthusian church at Buxheim near Memmingen contains nobly carved choir stalls, allied to some from Danzig represented in Fig. 22, but still masterly carved and even more luxuriantly decorated. Moreover the high altar is one of the finest works of the commencing Barollo, strikingly similar to the altars in Ueberlingen mentioned on page 220. The origin of the entire equipment must fall about 1640.

A few and not even important things are presented by Lindau in its city hall. In the antehall is seen a fireplace with early Renaissance forms from 1536. Another fireplace there with the date of 1578 bears the stamp of the developed Renaissance and exhibits in the crowning well treated acanthus leaves. The flight of steps has pretty supports in volute forms, and on t the projecting bay window is seen a portal of 1578.

A stately court with porticos is shown by the old castle at Ellwangen, charmingly located on a hill above the city in the midst of a luxuriant fruit garden, meadows and a noble series of old linden trees. It is a mighty work of great extent and surrounded by enclosing walls and moats. Externally it presents only great masses without membering or decoration, on the sides next the city project two obliquely placed towers like bay windows. At the entrance side on the east a massive bulwark forms a sort of outwork. Through a gateway with heavy portcullis one passes first into an extensive farm court, now assigned to the agricultural school located there. Then one enters through a hall covered by cross vaults the inner court of the castle, that shows stately arched porticos on three sides, east, west and north. At the southern side projects into the court a building erected later at the beginning of the 18 th century, externally plain but distinguished by a grand state stairway. The three older sides of the court belong to about the beginning of the 17 th century and have arched porticos of squat proportions, that only in the ground story of the north side attain a more stately height. Stumpy columns in the ground and two

upper stories support the depressed and simply strong arcades;
367 in the upper story they are Ionic, in the second are partly I
Ionic and partly Tuscan forms, while the columns in the ground
story have plain bell-shaped capitals. The portals are already
quite strongly Barocco. Important Renaissance works, likewise
of the later time, on Kapfenburg, a castle of the Teutonic or-
der near Lauchheim. The principal portal is an imposing and
well composed work in the bold style of the end of the 16 th
century; flanked by rusticated piers, that like the other parts
show bosses originally executed in round profile and entirely
covered by linear surface ornaments. Two ornamentally executed
arms adorn the upper cap, that is enclosed by volute work and
crowned by an Ionic attic. Refined ornamental charm plays aro-
und rude strength. The whole is characterized by high original-
ity. The gable wall of this front side in the same dry manner
is decorated by systems of pilasters and volutes. In the inte-
rior the rather narrow court is without importance; but it ac-
quires picturesque charm by the arrangement of the broad entr-
ance portico, that opens toward the court by a stumpy rustica-
ted column. The ground story possesses a hall now divided by
a wall, and with rich stucco ornaments on the cross vaults,
that rest on bold columns. Similar ornamentation is often found
in private houses in Rothenburg. In the castle chapel with Go-
thic star vaults is seen a beautifully composed and well exec-
uted tomb of William v. Bübenhofen. Valuable portions of the
initial equipment have also been preserved at castle Baldern,
not far from Bopfingen.

Among the princely buildings of the end of the epoch, those
at Freudenstadt already belong as the most remarkable, since
they present to us the image of a planned city arrangement of
that time. Located on a high plateau of the Black Forest, which
directly west of the city descends into the deep and pictures-
que gorge of the Kniebis, Freudenstadt was founded by duke Fred-
erick I in 1599 and built after the plans of Schickhardt. The
opportunity for founding it was given by the expulsion of the
Protestants fro Austria, Carinthia and Steiermark, to whom
duke Frederick offered a free city in his domain. Since among
them were many miners, he indicated to them the new city to be
built for dwellings, in order to employ them in the neighboring

[illegible] plan of the city forms an irregular square, whose centre is a vast place about 750 ft. square with an area of about 13 acres. Duke Frederick caused it to be planted with ornamental trees, and had the intention to erect a castle at the middle, which however never came to execution. He carried on the building of the city with great zeal, went so often sat on the trunk of a tree to arouse the workmen to diligence. Already in 1602 the [illegible] ly large square is now mostly utilized as a garden, so that it [illegible] square, in both principal axes intersected by cross streets. [illegible] for Schickhardt himself states, that he was compelled to carry [illegible] have given to each house a little garden. In fact the first [illegible] at convenient distances; the church is drawn as a simple rect- [illegible] the regularities, that the city actually received. In a simila- [illegible] count, was placed diagonally on the principal axes of the [illegible] sus of the market place are first seen on the second plan. [illegible] a rather more stately appearance. On the corners of the market [illegible]

mines. with the outlying location not far from the pass of the Kniebe, that here opened the land to the west, the city must be protected by walls and moats, and have a strong garrison. It remained for a time with a strong palisade, and duke Eberhard III first erected after 1661 the fortifications, that were soon recognized as useless and again were left unfinished. The plan of the city forms an irregular square, whose centre is a vast place about 750 ft. square with an area of about 13 acres. Duke Frederick caused it to be planted with ornamental trees, and had the intention to erect a castle at the middle, which however never came to execution. He carried on the building of the city with great zeal, when he often sat on the trunk of a tree to arouse the workmen to diligence. Already in 1602 the four sides of the great market were completed, and there was also not lacking the then indispensable gallows. The excessively large square is now mostly utilized as a garden, so that it can make no uniform impression. The plan of the streets extends in two, three or four lines parallel to the sides of the great square, in both principal axes intersected by cross streets, while elsewhere only unimportant cross alleys form the connection, an arrangement that is neither beautiful nor suitable. But Schickhardt himself states, that he was compelled to carry out this plan by the duke's order, while on his part he would have given to each house a little garden. In fact the first plan shows a far better scheme; the streets cross each other at convenient distances; the church is drawn as a simple rectangle and placed on a special square. The castle should form one corner of the city. First on the second plan are seen all the peculiarities, that the city actually received. In a singular manner the castle to be erected, a regular square with square corner towers externally and four stair towers in the court, was placed diagonally on the principal axes of the city. Also tha arcades that on short Doric columns connected the houses on the market place are first seen on the second plan. In this form they are nowise very suitable, yet give the houses a rather more stately appearance. On the corners of the market were placed the principal buildings, each consisting of two wings at right angles; the market house, hospital, the city hall and the church. The hospital was soon destroyed by fire.

the market was assigned as a building for the upper officials, and only the city hall and the church retained their original purposes. All these buildings have arcades on their front sides for which were chosen Ionic columns to distinguish them from private houses. The most interesting of these buildings is the church.

At the southwest angle of the great square the church (Fig. 153) has retained its L-shaped form with two wings, which with the rejection of every traditional form is a result of tasteless suitability. In practical respects not at all worthless, but on the other hand the building by its unusual form makes a singular impression. The two wings are one story, meet at a right angle, are covered by a richly divided Gothic net vault, the southern arm enclosed on three sides of an octagon, a and finally a square tower projects from each wing. In spite of the late time of the erection, Gothic forms are mixed with those of the Renaissance in all parts of the building. Already on the exterior (Fig. 155) this appears. The six portals that lead into the interior are partly pointed, even being enclosed by intersecting mediaeval rounds, but are flanked by antique pilasters, that according to the mode of the early Renaissance have architraves with lozenge panels. Their capitals are like Corinthian. Particularly rich are the two portals of the church at the western wing enclosed by Corinthian half columns and crowned by a gable. Over the portals are seen executed in fine green sandstone, reliefs with scenes from the Old and New Testaments, among which are Moses with the tables of the law, the creation of Eve, the flood, the birth of Christ, all in the manner of the art of Michelangelo, fluid and treated with animation, but in great part strongly weathered. The portals themselves like the other architectural parbs are constructed of red sandstone. The inner sides of both wings next the square are characterized by segmental arcades on wide piers. The outer angles of the piers are treated by Corinthian half columns recalling Romanesque art. On the contrary the windows of the church again exhibit pointed arches as well as Gothic tracery of tolerably misunderstood form. A similar mixture of styles is betrayed by the towers. Built square, they are divided in two stories by bold antique cornices, and then above a termi-

termination with mediaeval gables pass into the octagon and are crowned by a gallery with open late Gothic tracery, rising above in a diminished octagon, and closing with a curved domiical roof, above which rises a lantern with a concave spire.

In the interior was devised a thoughtful arrangement, that the space over the external arcades should be used as a gallery, as shown byourplan in Fig. 153. At the ends of both aisles are placed particularly extensive galleries, to which one passes by two winding stairs. These galleries are connected together at the inner side and are enlarged where the two wings join, to receive the organ. There lies the pulpit that is placed in the outer angle (Fig. 154) opposite the diagonal. Between both stands the altar turned toward the south and before this is t the font, a very old work of Romanesque sculpture from the neighboring monastery church of Alpirsbach. Yet to be mentioned are the magnificent Gothic sedilia of 1488, that are placed b beside and opposite the stair to the pulpit. The eastern end of the south aisle is raised 9 steps and the sacristy is in the adjacent tower. On the other hand the north tower contains the two main portals, to which are added two others in each aisle.

If the impression of the exterior is still insipid on the w whole in spite of the rich portals and the stately towers, on the contrary the interior acquires a higher artistic interest by the rich equipment. Chiefly contributes to this the magnificent vaults, even if only executed in wood, which exhibit the forms of a rich and beautifully composed Gothic net vault. It is in polychrome still entirely in the mediaeval fashion, painted blue and dark brown with rich gilding. A., intersections are adorned by arms; in the centre of the great diagonal in w which the two aisles meet, is seen the Wurtemberg arms at very large scale, enclosed by the chain and the motto of the English order of the Garter. In the immediate vicinity are the arms of adjacent and related princely families, and more distant are those of monasteries, cities and markets of the duchy of that time. The whole has an extreme magnificence. No less richly are the other parts treated. On the parapets of the galleries are seen 26 reliefs of Biblical stories executed in stucco, splendidly painted and gilded. The consoles on which rest the galleries show Barocco volutes and masks, blue, white and gold.

nude parts being painted flesh color, over them being a frieze with white and partly gilded rather meagre flower scrolls, in which all sorts of animals, kittens, birds and serpents make their way. Then first follows the proper balustrade with 28 figures of prophets and patriarchs, white and gold in the mannered Italian style, between them are richly painted Biblical r reliefs, alternately from the Old and New Testaments, so that here is again given an echo of the typological series of pictures of the middle ages. Contemporary with these works is the decoration of the altar. Also here the Gothic again comes into use, for in painted niches, whose arches show the trefoil and are adorned by Barocco masks, are seen mannered and boldly wrought statuettes of the apostles. A fine grille of wrought iron encloses the altar, behind which rises an expressively carved crucifix of the earlier time, probably from the monastery of Alpirsbach. Finally also the pulpit with its stair is richly ornamented by painted stucco reliefs, that are enclosed by entirely Barocco volutes and other ornaments of the same style. It rests on the figure of an angel and shows on the railing of the stair the four evangelists, on the upper parapet are Moses and John the Baptist, on the sounding board is Christ ascending to heaven, all in very mannered forms. The general impression of the interior is strikingly low, but wide and roomy, rich f from the magnificent decoration. In any case the church is an interesting experiment in treating the Protestant House of God from rational points of view in oppositi n to tradition. From Schickhardt's statements we learn, that the entire erection of the church cost over 22,000 gulden. The painter J. Zuberlein received the important sum of 4,451 florins; on the contrary the sculptor, who is not once named, received only 570 florins.

HENRY SCHICKHARDT.

I interrupt here the course of the description in order to sketch a view of the life of an architect of that time. The l less we know of the studies and life of our former architects, so much the more valuable is it to us, that the artistic and literary remains of Schickhardt are still partly preserved. These are kept in the public library in Stuttgart, and consist of three quarto volumes in which he has sketched the recollections of his journeys, of one thick folio containing his inventory, and

finally a number of accurate sheets with drawings of mostly m-
[illegible]
ments, frequently accompanied by sketches, that are preserved
in the State archives at Stuttgart. From these may be obtained
on many sides the contributions to his [illegible]
Heinrich Schickhardt was born in 1558 in the city of Herrenberg,
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ther time was an artistic carver of figures, as may be recogni-
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church there. His father seems to have been a joiner and mas-
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South. However that nothing is to be said of a deeper knowledge
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ture. Manifestly he early devoted himself to architecture, and
in his development the regard to his future calling was deter-
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years, he came to the ducal architect G. Beer, and in 1584 [illegible]
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developed his talents. For already in 1579 he built indepen-
ently the castle at [illegible], and in the following year that
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1582 he married in his native city and was soon thereafter chosen
in the magistracy in spite of his youth. He seems to have lived
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ten. In the same year he was again called for a second time to
Stuttgart and sent to Montbeliard by order of the duke. About
this time he must have been appointed ducal architect, for in
1590 duke Frederick gave him a house with materials for rebuil-
[illegible]

finally a number of separate sheets with drawings of mostly mechanical contents. If we add thereto the numerous building documents, frequently accompanied by sketches, that are preserved in the State archives at Stuttgart, from these may be completed on many sides the contributions to his meritorious biography.

Henry Schickhardt was born in 1558 in the city of Herrenberg, several miles southwest of Stuttgart. His grandfather of the same name was an artistic carver of figures, as may be recognized from the choir stalls completed by him in the monastery c church there. His father seems to have been a joiner and master foreman. The young Schickhardt probably attended the Latin school in his native city, then in good repute, for that he was not ignorant of Latin is known from many passages in his notes. He may also have obtained some knowledge of French, as he repeatedly was engaged in the possessions beyond the Rhine then of the Wurtemberg dukes. There were also found in his library French as well as Italian books, since he became well acquainted with the latter language in repeated journeys to the South. However that nothing is to be said of a deeper knowledge of languages and of a proper learned training for him, is evident. Manifestly he early devoted himself to architecture, and in his development the regard to his future calling was determinative. From his sketches we learn that in 1578, thus at 20 years, he came to the ducal architect G. Behr, and in 1581 assisted in the "supervision" at the new Lusthaus. Very rapidly developed his talents, for already in 1579 he built independently the castle at Stammheim, and in the following year that at Mötzingen, as well as two private houses in Stuttgart. In 1584 he married in his native city and was soon theafter chosen in the magistracy in spite of his youth. He seems to have lived there during the next years without interruption, until duke Louis called him to Stuttgart in 1590 to rebuild with Behr the burned city of Schiltach. But still in 1593 we find him in the service of this master at the erection of the college in Tübingen. In the same year he was again called for a second time to Stuttgart and sent to Mompelgard by order of the duke. About this time he must have been appointed ducal architect, for in 1596 duke Frederick gave him a house with materials for rebuilding in the vicinity of the lumber yard at Stuttgart, which he

[illegible]
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house and gave her rich presents. A manifold practical activi-
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in [illegible] with the building of the college there, but with
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like the erection of the church at Grünthal and the arrange-
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the [illegible] architecture chiefly from books. But at the begin-
ning of 1598 he went to Italy and remained there for five mo-
nths. A diary richly mixed with drawings gives an account, [illegible]
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Verona, several bell towers at Venice, the Rialto bridge, [illegible]-
[illegible]
mechanical arrangements of all kinds, particularly waterworks.
[illegible] waterworks [illegible], and [illegible]
[illegible] extensive [illegible] in [illegible] and many [illegible]
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then immediately executed. In January of the following year d duke Frederick honored his architect by visiting him in the new house and gave him rich presents. A manifold practical activity occupied the next years; we find Schickhardt not only busied in Tübingen with the building of the college there, but with numerous castles in Swabia and Alsace and many other works, l like the erection of the church at Grünthal and the arrangement of a healing spring and baths at Boll refer to this time.

Until then the master had indeed obtained his knowledge of the higher architecture chiefly from books. But at the beginning of 1598 he went to Italy and remained there for five months. A diary richly mixed with drawings gives an account, that is found among his remains. His reports still have the naive tone, which we recognize in Dürer's diary of his journey, yet he sometimes goes quite minutely into whatever notable presents itself. The journey passed through Ulm and Augsburg and first to Venice, thence in the other cities of upper Italy and west as far as Milan; we find notes for Venice, Padua, Ferrara, Vicenza, Mantua, Milan, Casale di Monferrato. He sketched only facades like the library of S. Marco and palace Bevilacqua at Verona, several bell towers at Venice, the Rialto bridge, church facades, like the Jesuit church at Milan, but also noted mechanical arrangements of all kinds, particularly waterworks. Just at Ulm the waterworks there pleased him, and he represents it in extensive drawings. Likewise in Augsburg and many other places. Also the construction of wooden panel bridges as at Trient, the arrangement of fireplaces in Venice, the locks and the navigation of the Brenta, a wooden suspension bridge in the Tyrol, the machines for dredging the canals in Venice, all this he represents with great thoroughness. He proves himself a skilful draftsman, not merely in these technical matters, but also in artistic works, also successful with figures, although his forms do not escape the mannerism of the time. Particularly pleasing to him are the city halls of Padua and Vicenza on account of their similarity to the Lusthaus at Stuttgart, and has reproduced them in external views and even cross sections. His interest in fortification is recognized by the representation of the castle of Turin and of the citadel of Casale di Monferrato. In Vicenza he also especially mentioned Palladio's

[illegible], such as given in a plan and elevation of [illegible]
[illegible].

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by a second quarto volume, on the title page of which he [illegible] [illegible] that I [illegible] [illegible]:— "This little book will be preserved in his [illegible] [illegible] and [illegible] for my [illegible]". Here one case of [illegible] to an architect it [illegible] the [illegible] of [illegible] [illegible] to the most important [illegible], for no less than [illegible] are devoted to his works in [illegible]. These drawings [illegible] great care in the manner of the time, drawn in ink [illegible] with the [illegible]. The [illegible] by [illegible] with its beautiful porticos; the greatest [illegible] he gives its plan, section, perspective and [illegible]. [illegible]. Especially the representation of the [illegible] [illegible] also visited [illegible]. Interesting and characteristic [illegible] with plan and sketch with dimensions of the [illegible] [illegible] Frederick traveled. Also one finds a Venet- ian [illegible], the [illegible] of the Duke of [illegible], and [illegible] a work of [illegible], the crouching Venus [illegible] to his father, [illegible] several [illegible] [illegible] buildings in Strassburg, and the [illegible] in [illegible] he was impressed by a lime kiln, whose construction he fully gives.

The same one-sidedness is exemplified by his diary of the sec- ond Italian journey undertaken with [illegible] Frederick, of whose [illegible]

theatre, that he gives in a plan and elevation of the stage b building.

That his journey was not limited to upper Italy is proved by a second quarto volume, on the title page of which he placed an altar from Padua with the legend:- "Some things that I Henry Schickhardt have drawn in Italy, which have pleased me". On t the back of the sheet is again read his name and the following warning:- "This little book shall be preserved in high esteem after my death and kept for my sake". Here one sees at once, that to an architect if that time the buildiogr of Palladio belonged to the most important in Italy, for no less than 10 sheets are devoted to his works in Vicenxa. These drawings are made with great care in the manner of the time, drawn in ink with a ruler and shaded with the brush. The beginning is made by palace Chieregati with its beautiful porticos; the greatest attention however is devoted to the theatre of Palladio, and on 5 sheets he gives its plan, section, perspective and facade, indeed drawn with great skill. The drawings contained in the earlier volume are the first sketches that he carefully executed here. Especially the representation of the stage building is a little masterpiece. We further find in this book a notice of the Coliseum,and the amphitheatre at Verona, a proof that the artist also visited Rome. Interesting and characteristic of the manifold interests of our traveler is the minute description with plan and sketch with dimensions of the great Italian state carriages with their wide seats and canopy roof; likewise that of the ship of the duke of Mantua, in which he states that duke Frederick traveled. Also one finds a Venetian gondola, the sedan of the duke of Mantua, and exceptionally a work of antique sculpture, the crouching Venus in two views. To his further journeys testify several buildings from Besancon, the church tower at Dole, where already occurs a striking awkwardness in the representation of Gothic forms; further buildings in Strasburg, and the chancery in Offenburg. In Cassel he was impressed by a lime kiln, whose construction he fully gives.

The same manysidedness is exhibited by his diary of the second Italian journey undertaken with duke Frederick, of whose text we have already spoken on page 44 et seq. But since the

original manuscript is at our command, then also some remarks on the drawings may be in place. Here before all the palaces in Genoa greatly interested him. He gives several of them in plan and pesspectives of their facades, that he has even made effective by ink washes. Especially pleasing to him was palace Tursi Doria with its two magnificent balconies, of which he g gives a perspective view. It is remarkable that here as everywhere he consderably exaggerates the swelling of the columns and pilasters, a striking proof that one alwayu sees with the eyes of his own time. In Rome he sketches the subdivisions of the magnificent carved ceiling in the middle aisle of S. M. Maggiore, then the facade of the new church of S. Peter, the facade of palace Quirinal, that of the recently erected church of Jesuits, but particularly with great detail the waterworks of the Quirinal garden, which he minutely describes. Rapid sketches of the Knife Sharpener and of Marsyas playing the flute are made on the margin of the text. Then follows a very accurate representation of the boat-mills there, and on the margin is read the disconnected note:- "In Rome are many women". He further draws the Roman city well, beside it being a section of the fountain on the Capitol.,also elsewhere are many other fountains, namely the fountain of Tartarughe; then the plan od castle S. Angelo, and did not fail to devote his attention to the great Roman carriages, which he represents in all parts of their construction. Also where he finds winding stairs, he gives them with particalar liking, and thus the famous one in p palace Barberini. Everywhere he inserts accorately the dimensions, so that one always recognizes the practical considerations of the architect.

At Loreto he draws the facade of the church; in Ferrara he makes a drawing extending over two sheets, of the walls, bulwarks, bastions and moats of the fortress. He gives all these sketches in the then favorite and recently again introduced mode of treatment, that combines the plan, elevation and section in a sort of cavalier perspective. In Spoleto again he draws a waterwheel and gives with it a representation of the primitive Italian plow. Likewise in Macerata he sketches a waterworks; in Ancona an arrangement for moving heavy loads by means of the windlass. When he sees there a ship in a

enter in a heavy storm, he rapidly sketches the two sailors is they climb up to reef the sails, where he does not forget how the hat of one is carried into the sea by the wind. He always had the greatest interest in fountains and waterworks. In Bologna he makes a rapid sketch of the magnificent fountain of G. da Bologna. Especially please him the four figures of "female forms above, below with fish tails instead of feet. These women sit on dolphins, and each throws from each breast four very small streams like threads. Likewise each of the dolphins has two streams from the nose". Also the fountain at Ancona, but particularly the waterworks at Pratalino near Florence, that he calls "Brateleß " in good Swabian, and in Genoa those in villa Grimaldi, he has described and sketched with preference. Also he has represented mill works of many kinds, namely a stamping mill at Ferrara and an oil mill there with great accuracy. On the facade of a palace in that city he notes particularly:- "All of baked stones". Also there he gives a drawing of the balcony on palace de Leoni with the sportive cupids, that seem to support it.

The zeal with which the industrious artist carried on these studies, may well be recognized from these three volumes; yet he mentions in his inventory five such books with such notes and drawings, two of which seem to have disappeared. After his return with the duke in May of 1600, now began the most splendid time of his work, that was unbroken until 1632. Until 1608 he lived in Mompelgard with his family, where he conducted the rebuilding of the city, of the palace and the college as well as the grotto and the fortifications. In gratitude for his labors the city conferred on him its freedom. At the same time Freudenstadt was laid out according to his plans and the church was built there. Likewise elsewhere he had much to build in Alsace, among others being eight different mills, among which was the stately water mill at Reichenweier. And yet he found time to make a study tour through Lorraine and Burgundy.

At the accession of duke John Frederick in 1608 Schickhardt was called back to Stuttgart. The inventory made by him gives on 37 folio leaves an accurate survey of all that he had executed before 1632. The multitude and diversity of his business is astonishing. He begins with the cities and villages rebuilt

according to his plans; then follow churches, 17 of which were erected after his drawings, while for many others he had to do with enlargements or partial restorations. Further several colleges and schools, 12 castles built anew from the ground, many other castles in which he undertook rebuilding or additions, among them the citadels of Hohentwiel, Asperg and [illegible] [illegible] book splendidly drawn and now in the archives in Stuttgart. [illegible] [illegible] [illegible] duke of Saxony he must design in 1625 a "sketch for the very [illegible] in 1608 fortify Wetzlar? in upper Alsace at the order of emperor Rudolph II, but as a true Protestant and faithful servant of his prince, or as he expresses it; "Since I had little pleasure outside the country, and particularly to transfer to that Saxony, I humbly declined this favor". The magistracy of Bia[illegible] [illegible] as for a bridge over the Danube. He was also called to Basle, [illegible] [illegible] [illegible] must prepare a plan for the fortification of the city of [illegible] It is evident how widely his fame had extended, and it is [illegible] [illegible] recognized, that he belonged to the most important architects of the time. But how manysided he was is learned from [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

according to his plans; then follow churches, 17 of which were erected after his drawings, while for many others he had to c conduch enlargements or partial restorations. Further several colleges and schools, 12 castles built anew from the ground, many other castles in which he undertook rebuilding or additions, among them the citadels of Hohentwiel, Asperg and Tübin-gen. Of hohentwiel exists by his hand a plan and perspective of 1591, both splendidly drawn and now in the archives in Stuttgart. A Also outside the country he had many castles to build, and to conduct the division of estates of the nobles. Even for the duke of Saxony he must design in 1625 a "sketch for the very great castle and a new court church there". he must already in 1604 fortify Ensisheim in upper Alsace at the order of emperor Rudolph II, but as a true Protestant and faithful servant of his prince, or as he expresses it; "Since I had little pleasure outside the country, and particularly to transfer to the Papacy, I humbly declined this favor". The magistracy of Ulm called him several times, both on account of the fortification as for a bridge over the Danube. He was also called to Basle, to obtain his advice concerning a cracked pier of the Rhine bridge there. Likewise archduke Maximilian wished to employ him in 1611 in the plan of a citadel at Innsbruck, and in 1620 he must prepare a plan for the fortification of the city of Worms. It is evident how widely his fame had extended, and it is easily recognized, that he belonged to the most important architects of the time. But how manysided he was is learned from his works, since he executed a great number of mills of various kinds, mints and rolling mills, mining works, bridges and all sorts of hydraulic structures, winepresses, bathing places, o pleasure gardens, fountains and reservoirs. Likewise he designed a plan to make the Neckar navigable from Heilbronn to Cannstatt. The drawing of the course of the river drawn for this, which according to his statement he drew with his brother Lucas in 3 2/2 days in 1598, both the original drawn with lead and the copy made by himself in color exist in the Stuttgart archives. It is evident that there is no branch of construction that he has not comprised in his practice.

Most of these buildings indeed belong rather to the domain of necessity than to that of beauty. With what industry the cons-

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of his position, is recognized by the prices of building occu-
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because he belonged to the most skilful of his time, besides
was charge at [illegible], is especially proved by the splen-
did New Building at Stuttgart erected 1600 - 1609. I have to
return to this work more fully later, but then remark already
here, that the old statement, according to which this was made
after the model of a building at Vicenza, lacks foundation, so
that one recognizes directly from this building (Fig. 162) with
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one to be erected on the palace square, for which at the order
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a place for the building. After the death of the duke, Schick-
hardt at John Frederick's order must make a still more magnif-
icent design, that according to his estimate could not have been
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were then later used for the so-called princes' building, [illegible]
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the arrangements connected with them is proved by numerous de-
tails in the inventory. For Stuttgart he built not only in 1614
a new great orangery, but also a smaller fig house and a pav-
and fig house of "Lady Anna". At the pleasure garden he [illegible]
[illegible]
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where is found also a handsome drawing of the pleasure garden
[illegible]
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enclosure. For the margrave of Baden-Durlach he must prepare
in 1602 a grotto, and in 1615 for count v. Hohenlohe make a
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[illegible]

conscientious man also executed the least problem laid on him by his position, is recognized by the piles of building documents, that are entirely written in Schickhardt's clear handwriting, and exist in the Stuttgart archives. But that also as an artist he belonged to the most skilful of his time, besides the church at Freudenstadt, is especially proved by the so-called New Building at Stuttgart erected 1600 - 1609. I have to return to this work more fully later, but then remark already here, that the old statement, accosding to which this was made after the model of a building at Vicenza, lacks foundation. Rather one recognizes directly from this building (Fig. 162) with what freedom Schickhardt employed the forms of the Italian Renaissance according to the needs of the time and his country. Even more stately than this building would have been another one to be erected on the palace square, for which at the order of duke Frederick he must prepare the plans in 1601, after a number of houses had already been purchased and removed to make a place for the building. After the death of the duke, Schickhardt at John Frederick's order must make a still more beautiful design, that according to his estimate could not have been erected for 50,000 gulden. The breaking out of the war prevented continuing the work already commenced, whose foundations were then later used for the so-called princes' building; but it is to be regretted that these drawings have disappeared, l like most of his other designs.

The particular love of that time for pleasure gardens and t the arrangements connected witt them is proved by numerous notes in the inventory. For Stuttgart he built not only in 1611 a new great orangery, but also a smaller fig house and a second fig house of "lady Anna". At the pleasure garden he further built the lower gateway, a gay show piece of decoration, as may be recognized from the designs found in the archives. Likewise is found also a handsome drawing of the pleasure garden arranged by him at Leonberg with fishponds, running fountains, beds ornamentally arranged like mosaics and magnificent stone enclosure. For the margrave of Baden-Durlach he must prepare in 1602 a grotto, and in 1615 for count v. Hohenlohe make a design for a pleasure house for Neuenstein. Also in Boll he arranged a great pleasure garden at the new baths. A further

[illegible]
[illegible]
house on the market at Stuttgart (which see later). The number
[illegible]
with amiable readiness to have been at the service of every one.
[illegible]
[illegible]
[illegible] houses were plain half timber structures with stone segme-
nts; the most animated had handsome stone consoles at the angles.
[illegible]
have already found in his diaries of journeys, is proved by a
[illegible]
which with great accuracy as if intended to be published, rep-
[illegible]
[illegible]
year of my life and have commenced the 72 nd. May the dear God
[illegible]
a number of half works from Germany, France, Lorraine, Burgun-
[illegible]
life of this excellent man were disturbed by the horrors of
[illegible]
time. About the end of 1633, when Schickhardt with the little
remnant of his family had fled to the city of [illegible], he
fell a victim to the brutality of an imperial soldier, who
threw an axe at him from the street, then broke into the house,
and thrust a sword into the body of the peaceful man, who des-
[illegible]
the beginning of 1634, the aged man of 76 years was relieved
from his pains.

[illegible]
he himself set down in the last years of his life. It is a [illegible]

view of Schickhardt's artistic tendency is given by the tower of the church in Cannstatt (Fig. 119) and by a stately citizen's house on the market at Stuttgart (which see later). The number of houses erected by him in Stuttgart is very great. He appears with amiable readiness to have been at the service of every one. Once in his inventory he mentions "in 1609 my tailor's house was rebuilt; but I don't know his name". Like his own, all these houses were plain half timber structures with stone basements; the most animated had handsome stone consoles at the angles.

His preference for mechanical and hydraulic works, that we have already found in his diaries of journeys, is proved by a folio volume with drawings in the public library in Stuttgart, which with great accuracy as if intended to be published, represents a number of fire engines of the most varied kinds, hydraulic machines, windlasses or treatmills, windmills for pumping works, a sluice for a milldam and the like, with the details of construction. On the first of these finely drawn sheets is read:- "This I, Henry Schickhardt, have written on Feb. 5 of the year 1629, since by God's mercy I have passed the 71 st year of my life and have commenced the 72 nd. May the dear God further give his grace and blessing. Amen. Amen". On the other hand a volume of drawings dated 1595 in the archives, in which a number of salt works from Germany, France, Lorraine, Burgundy and Italy are represented by him with all the care, accuracy and grace, in all technical parts. The last years of the life of this excellent man were disturbed by the horrors of the war, and he must himself become a sacrifice to that awful time. About the end of 1633, when Schickhardt with the little remnant of his family had fled to the city of Herrenberg, he fell a victim to the brutality of an imperial soldier, who threw an axe at him from the street, then broke into the house, and thrust a sword into the body of the peaceful man, who desired to protect his family from outrage. For three weeks the unfortunate man suffered from the wounds received, until at t the beginning of 1634, the aged man of 76 years was relieved from his pains.

Of the character of this honest, God-fearing and faithful man, nothing gives such a clear view as the inventory, which he himself set down in the last years of his life. It is a thick

folio volume, that commences with the enumeration and descrip-
[illegible]
dem show portraits given him by the favor of princes, also em-
bossed and colored there. By the diversity of their forms they
are of great interest. To these are added rings, another, espe-
[illegible]
scientiously sketched and described. One of these illustrations
is accompanied by the words: - "these two rings were stolen from
me, but I know well who is the thief". They were mostly gifts
[illegible]

Not of special interest is the list of his books. He possess-
[illegible]
of that time. A glance at the list gives us an animated idea of
[illegible]
and his time. How strong was then the religious tendency and
religious interests results from this, that the theological
section, or as he expresses it, the "books of holy writings,
[illegible]
of the other sections. One finds not merely the Bible and Lyra-
[illegible]
delivered at the dedications of the churches erected by Schil-
[illegible]
are especially the polemical tendency of the time strongly ex-
[illegible]
the country and cities, customs of building laws. An interesting
[illegible]
books on bathing baths, others for women with child, cook books
[illegible]
[illegible] Italy and Germany, a [illegible]

folio volume, that commences with the enumeration and description of his properties and houses in Stuttgart, Herrenberg and other places. He himself estimates his possessions in Stuttgart at more than 25,000 gulden. Among them were found 80 silver goblets, mostly gilded, which he described in the list as golden show portraits given him by the favor of princes, also sketched and colored there. By the diversity of their forms they are of great interest. To these are added rings, swords, hunting knives, great silver spoons, belts and chains, that he conscientiously sketched and described. One of these illustrations he accompanied by the words:- "These two rings were stolen from me, but I know well who is the thief". They were mostly gifts from princes, nobles and cities, for whom he had built.

But of special interest is the list of his books. He enumerates 500 of them, a very important liprary for a private man of that time. A sight of the list gives us an animated idea of the degree of culture and of the intellectual needs of the man and his time. How strong was then the religious tendency and religious interests results from this, that the theological section, or as he expresses it, the "books of holy writings, with which he begins, occupies 101 numbers, more than any one of the other sections. One finds not merely the Bible and Luther's book of family devotions, but "the sixth part of books and writings of the Reformer. Further a number of sermons, partly delivered at the dedications of the churches erected by Schickhard. Further already a series of antijesuitical writings, where especially the polemical tendency of the time strongly appears. We further find Frischlin's comedies of Rebecca and Susanna. Then come the law books with 42 numbers, ordinances of the country and cities, customs of building laws. An important chapter is formed by the section of medicine with 83 numbers, among them many on plants and medicine, the oldest from 1485, books on healing baths, others for women with child, cook books and on managing cellars, agriculture and gardening, bee and silk culture, veterinary science, alchemy, mining and coinage. Then 59 historical books, among them Münster's cosmography, S Sleidanus' work on history, a German Plutarch, chronicles and travel books, P. Comines' memoirs in the German edition, Schildberger's travels, guide books through Italy and Germany, a Fr-

French-German and a Latin-French-German dictionaries, as well as a Latin grammar by M. Beringer. To these were added various popular romances; emperor Octavian, his wife and two sons, seven boogs of Amadis of Gaul, the shepherding of the beautiful Juliana, the Lalenbuck, the ass' speech, the great Christoffel, Doctor F.ustus and "Praise and blame of women". How he strove everywhere to increase his library is recognized by a note at the end of one of his travel volumes. We read there:- "To inquire for books. Grandmother of all practice. Josephus has been made into good German by the pastor of Mittelweir. Melchior Sebitzius wrote on tillage in 1588. Flea hunts by women are amusing".

Now follow in his inventory the technical writings that begin with perspective. Here are wanting scarcely any of the numerous valuable books of that time. The beginning is made by the Italians Sirigati, Barozzi, Barbaro, and then come L. Stör, Lautensack, Hirschvoge, 8 volumes in all. Architecture compreses 34 numbers and commences with the German Vitruvius of 1548, Serlio in Italian and in German, Palladio's manual, P. de l'Orme, du Cerceau, whom he holds as an Italian, and many others to the works "of the artistic, famous and honorable W. Dietterlein, my dear and good friend", as he adds. Here he mentions also his 5 diaries of journeys. Further follow 18 numbers on fortification, where the most important Italians, Lorino, Maggi, Franco de Marchis, as well as D. Speckle appear. To these are added 22 books on the art of war and sieges, 7 on gunnery, 15 on gemoetry, several on supervision and on surveying, 19 on arithmetic, that he terms "the most beautiful art in the entire world". On the art of the painter and the sculptur, which begins with Dürer's writings in German and in Italian editions, he counts 24. The close is formed of 31 numbers on Wurtemberg and some astronomical and astrological works.

Finally he enumerates 1271 copper engravings, among them being Italian and antique buildings, views of cities, landscapes, tombs of princes, fountains, indeed three of Augsburg, five in Italy, altars, "65 great and artistic pieces of sculpture", c choir stalls, arms, Dürer's triumphal arch, sheets of perspectives and others. Here also we find a manysided artistic interest. And when Schickhardt even terms Trajan's column a pyramid,

and on the contrary the [illegible] S. Peter's a column, a [illegible]
[illegible] merely a [illegible]
and comprehensive knowledge of the art with all [illegible]
[illegible]
[illegible]

That the talented but [illegible] not only the recognition of his contemporaries, but also especially in a high degree the favor of the princes, is recognised by the [illegible]
[illegible] particularly [illegible] to have [illegible] him highly. Besides the house and the materials for rebuilding, that he gave the honest master, [illegible]
[illegible]
[illegible], he made him a "noble outfit" for the journey. [illegible]
[illegible]
[illegible]
[illegible]
[illegible], for the description of the [illegible] and [illegible] that he made with the [illegible], 200 florins. Occasionally Schlottarck notes that the duke presented him with "some art books", [illegible]. John Frederick repeatedly showed the master his favor. He increased at once his salary by 50 florins, added to his [illegible] property and repeatedly gave him magnificent goblets like his predecessor.

[illegible]
[illegible]
[illegible]. This especially for the construction of the grotto in the [illegible]
[illegible] at high [illegible]. To this perhaps refers an incident that Schlottarck [illegible]
[illegible]
[illegible]
upon the latter rewarded him with "entirely unconscious [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] with the plan of the great grotto
[illegible]

and on the contrary the obelisk before S. Peter's a column, t then one still recognizes from all this not merely a genuine and comprehensive knowledge of his art with all appertaining to it, but also an unusual endeavor for general culture, so far as attainable in his position in life at that time.

That the faithful and industrious man enjoyed not merely the recognition of his contemporaries, but also especially in a high degree the favor of his princes, is recognized by many things. Under three successive administrations he was busy and honored with unlimited confidence. Particularly duke Frederick appears to have esteemed him highly. Besides the house and the materials for rebuliding, that he gave the honest master, the inventory mentions also many other gifts. When the duke took him to Italy, he made him a "noble outfit" for the journey, t that Schickhardt valued as at least 25 florins. The duke sent his family for maintenance 100 florins and a pail of wine. For the improvement of the Neckar he received from the duke 80 florins, for the description of the Hungarian and Italian journeys that he made with the duke, 200 florins. Occasionally Schickhardt notes that the duke presented him with "some art books", or a whole stag with hide and hair", or "a wild boar". Also J John Frederick repeatedly showed the master his favor. He increased at once his salary by 80 florins, added to his permanent property and repeatedly gave him magnificent goblets like his predecessor.

In spite of the favor of his princes, he must still experience that occasionally arrogant foreigners were preferred to him. Thus especially for the construction of the grotto in the pleasure garden, for which John Frederick called a Dutch artist at high pay. To this perhaps refers an incident that Schickhardt refers in his sketches. He states that he once advised the duke against "nundertaking certain unnecessary things," whereupon the latter regarded him with "entirely ungracious eyes". "But when I mentioned certain facts, why I advised against it, I perceived the favor of the prince, that he honored me and mine by a gold goblet, thereby saying that he would be my gracious master". This occurred on Fib. 13 of 1611; then the duke was probably already occupied with the plan of for that grotto construction, which was soon after undertaken. Moreover our

[illegible]

[illegible] from Holland, Italy and the Netherlands", [illegible]

[illegible]

the native honest authors were supplanted by foreign artists of distinguished reputation, and in the foreign atmosphere [illegible] one of the last old genuine [illegible] artists, who could learn in foreign lands without giving up his own. Therefore he already merits an honourable remembrance.

[illegible]

The central city of [illegible] owes its first plan and its prosperity to the [illegible]. Already in the 13 th century we find here a village attached to a castle of the counts of [illegible] and already in 1280 that could offer strong resistance to the siege of King Rudolph I. With the 14 th century the fortress [illegible] residence of the counts, and [illegible] the old apartment of the counts above in the house with [illegible] bedchamber, the chamber with the kitchen garden next the [illegible] beside the apartment of the count, the knight's room over the room, and the lower [illegible] used for the [illegible]". [illegible] loose group, perhaps connected together by passages, and probably surrounded to the [illegible] of the time [illegible] enclosed [illegible] castle [illegible] recount the [illegible] of the new time by a ground rebuilding, when he caused the older buildings to [illegible] (Fig. [illegible]), and [illegible] the preliminary [illegible]

master had already had sufficient opportunity earlier for the project for making the Neckar navigable, when engineers were called"from Holland, italy and the Netherlands", to become angered by the foreign pompositiez (according to his expression) and their frivolous proposals. Then commenced the time when the native honest masters were supplanted by foreign artists of distinguished appearance, and in the foreign affectations of the courts German customs and art must be ruined for a time. Schickhardt is one of the last old genuine German masters, who could learn in foreign lands without giving up his own. Therefore he already merits an honorable remembrance.

STUTTGART.

The capital city of Wurtemberg owes its first plan and its prosperity to its princes. Already in the 13 th century we find here a village attached to a castle of the counts of Wurtemberg, and already in 1286 this could offer strong resistance to the siege by king Rudolph I. With the 14 th century the fortress became more and more the favorite residence of the counts, and already in 1417 were mentioned various comforts, among them " the old apartment of the counts above in the house with 5 good bedsteads, the chamber with the kitchen garden next the court outside, the bay window with three bedsteads, the great chamber beside the apartment of the count, the knight's room over the house, and the lower great yard for the tourney". At the same time is mentioned a summer house before the castle, and in 1480 the new house conceived, which count Ulrich the much beloved may have built. This early mediaeval plan evidently formed a loose group, perhaps connected together by passages, and probably according to the custom of the time being enclosed by walls and moats. Since by the Münsing treaty of 1482 Stuttgart was mentioned as the principal residence, the importance of the castle must increase, and it was duke Christopher that first took into account the requirements of the new time by a ground rebuilding, when he caused the older buildings to the eastern wing to be tory down (D in our Fig. 157), and after 1553 added the three new wings with their stately arcades. From that year dates a document of duke Christopher, that entrusts to the foremen J. Meyer and P. Busch the preliminary works. The estimate of cost was prepared by a master B. Berwart,

who does not occur otherwise. But as the proper architect we come to know - A Tretsch from the documents, to whom are directed most of the orders of the duke. By him originated the building now designated as the "old castle to distinguish it from the new residence palace, which without question belongs to t the most prominent creations of the German Renaissance.

The old castle with its mighty walls, high roofs, the colossal round towers at the angles, the bay windows, balconies and gables, already appears externally as an imposing and picturesque design (Fig. 156). In height and massiveness the old eastern wing surpasses all other parts, and had in its ground story contained the great place for the tourney with its high pointed windows, above these being also two stories and an attic story. This part toward the morning sun already contained in the old time the living apartments of the master. The projecting building at the right side covered by a great terrace was added in 1558 as archives. It formerly bore a little pleasure garden with rare flowers, other exotic plants and a fountain. Duke L Louis caused in 1578 the erection of the round tower beside the archives. With an external diameter of 45 ft. it is constructed of beautiful ashlar masonry, while the other parts of the castle are built of irregular stone blocks. The same duke then added at the opposite southwest angle a second round tower of similar construction (H in Fig. 157) of 32 ft. diameter. Even more massive and at the same time a model of skilful construction in beautiful ashlar work is the tower G at the southeast angle, 50 ft. in diameter and added in 1687 under duke Eberhard Louis, whose initials with the date are read on the exterior. At the south side the polygonal altar niche of the chapel with its high late Gothic windows breaks the simple masses of the wall. On this as on the north side the building of duke Christopher projemts 18 to 20 ft. beyond the old eastern wing. From the north side a simple round arched portal leads through the vaulted gateway into the castle court. The principal front with an extent of about 250 ft. forms the west side, where is also the main entrance, consisting of a gateway and a doorway for persons on foot, leading through the vaulted passage A into the court of the castle. Over the portal ends the middle part of the facade, kept low here, with a terr-

terraced balcony, on which at festal occasions stood the musicians. Everywhere the exterior of the building is plain and without ornament. The only artistic work is the two arms over the main portal, enclosed by pilasters and cornice with very delicate ornaments from the time of duke Christopher. Otherwise the portals are even entirely rude, and of the pilasters and figures added at the north by duke Frederick nothing more is to be seen. The castle was further surrounded by a water moat about 30 ft. deep and 25 paces wide, that indeed on the north and east was already dry in the 16 th century and served as a place for keeping duke Ulrich's lions, and was then entirely filled in the 18 th century. Then were still seen in the according to an old description among other things, "two great aurochs of both sexes, so much liked here by his royal majesty in Prussia, that they were sent to Berlin;" purther "a very r rare great Corsican bouquetin with a fine female Corsican deer."

Surprising is the view when one enters the castle court B ((Fig. 158). This measures about 84 ft. wide by 150 ft. long a and is surrounded by stately arcades in three stories, whose segmental arches rest on strong columns. In an original arrangement the arcades are carried around the two round stair towers lying in the angles of the west wing. For thus entering at the right lies the chapel C to which lead richly decorated portals in the ground and upper stories. But from the east wing D projacts a great stairway, that already makes known its importance by the obliquely placed windows. In a document of the Stuttgart archives, duke christopher orders the master B. Berwart to go to Dillingen, where he saw in the castle of the bishop of Augsburg "a winding stair", which so pleased him, that he desires a similar one to be constructed in the Stuttgart castle. Since later mention is made of the "winding stair in the old house", this can only mean the great winding stair or steps for mounted persons. A vaulted gateway permits the entrance to the stairway and at the same time to the colossal area D for the tourney, into which one can drive with horse and wagon. The stairway is a gently ascending ramp, that rests on rampant cross vaults, and on its stone floor can one ride up to the uppermost story. The building projecting at an acute angle at the left contains the broad steps that lead down to the vast

vaulted cellars.

Of special interest must have been originally the now neglected vast area of the tourney. With a breadth of 60 ft. and a length of 165 ft., the are is divided by piers with high round arches into two aisles. Great Gothic windows, 5 in front and 2 on the other sides, admit sufficient light. Doubtless the h hall originally formed the principal building, the palace of the castle, which in the middle ages served as assembly and d dining hall of the count and his vassals. Later he appears to have utilized it for small tourneys, but already in the time of duke Christopher it was used as a dining hall for the middle and lower classes of the ducal officials and court servants, who to the number of 450 were daily fed at 50 tables. The adjacent tower F has a hall below, whose cross vaults rest on a central round column. An enclosed winding stair forms the c connection with the upper story, where is found a similar hall. The tower G contains in the interior a great hall 50 ft. diameter, and is connected with the tourney by a doorway. Otherwise the entire ground story of the wing is surrounded by a narrow and low passage for communication.

Over the tourney rise two stories, that already by the great riding stair are indicated as the principal rooms of the old castle. Here one reached"the very primitive rooms of the ancestors". The painting was with gypsum and cast blocks in many f forms, the beams artistically carved, the rooms beautifully paneled, decorated by "marble stone and carved work". In the middle story was particularly found the knight's hall, usually termed the knight's room in the 16 th century, the most important state room of the castle. From here duke Christopher as a rule dated his orders; here appeared the representatives of t the province to hear the proposals of the prince; here after the decoration of the ceiling, the princely bridegroom gave to the bride the morning gift, and the bridal pair received the presents of the guests. Here were also the princely and the marshal's tables, the latter as a rule with 166 higher officials and court attendants seated at several tables. Beside the hall were the master's apartments and his tailor shop, where the private tailor worked. The second story contained "the women's chambers", i.e. the apartments of the princely family. "

[illegible] come accustomed to embroider, work and sew" Particularly mentioned were the apartments of the duchess and the lady [illegible], [illegible] girls' chamber, [illegible], and [illegible] tailor's shop of the duchess.

The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] dancer behind the bridal [illegible]. Under the hall lay the kitchen, [illegible] by water. The colossal chimney 35 ft. high, that rose above t[illegible] [illegible] here in the second story was the princely bathroom covered by [illegible] [illegible] [illegible] [illegible] [illegible] Hans Christopher in 1566 and the "bookbinder and pattern painter," [illegible] workmen to weave [illegible] in silk and wool for the [illegible] of the castle. Until 1570 [illegible] rooms in the upper and lower [illegible] were furnished with such hangings, which represented [illegible] [illegible] 13,521 florins, 54 kreutzers. As painter was engaged a Nicolas [illegible] [illegible] [illegible] [illegible], son of the former, restored in 1574. Even in 1664 similar [illegible] were brought from the Netherlands.

Of the other magnificent [illegible] [illegible]. [illegible] wall tapestries [illegible], belong to a later [illegible] [illegible] stucco decoration in dry but richly carved Baroque forms of about the middle of the 17th century. On the contrary the [illegible] hall was long reduced to a court dispensary, has recently been restored worthily by [illegible]. With the width of 24 ft. and a length of 90 ft. it occupies the entire south wing. The [illegible]

The floors and chambers are very secluded and quiet. There they wese accustomed to embroider, work and sew" Particularly mentioned were the apartments of the duchess and the lady daughter, the girls' chamber, the nursery and the schoolroom, and the t tailor's shop of the duchess.

The adjacent north wing contains in the upper story the great dancing hall with its inlaid paneling, the walls hung with costly silken tapestry like the otheb rooms. Here prelates and representatives of the province were frequently banqueted, and at princely weddings were held those splendid balls, where two p princes danced before,and two nobles with candles in blobes danced behind the bridal pair.Under the hall lay the kitchen, where a fountain splashed and the roasting spits were twrned by water. The colossal chimney 85 ft. high, that rose above t the outer wall, was only torn down in recent times. Moreover here in the ground story was the princely bathroom covered by tin. The west wing contained in the ground story the dispensary, the room of the life-guards, the vaults with the materials for clothing and other service rooms, all finely vaulted rooms. Duke Christopher in 1564 had the "uphoasterer and pattern painter," Jacob v. Carmis, citizen at Cologne, to come with his w workmen to weave pictures in silk and wool for the decoration of the castle. Until 1570 22 rooms in the upper and lower stories were furnished with such hangings, which represented Biblical stories, and cost the enormous sum for that time of 13,621 florins, 34 kreutzers. As painter was engaged a Nicolas from Orley. By a fire that attacked the dancing hall in 1569, a portion of the tapestries were burned, which Maurice de Carmis, son of the former, restored in 1574. Even in 1664 similar hangings were brought from the Netherlands.

Of the other magnificent furnishings nothing more is preserved. What wall tapestries are still found, belong to a later time. In the second story of the north side is shown a great room, on the ceiling and the entrance wall er a magnificent stucco decoration in dry but richly carved Barocco forms of about the middle of the 17 th century. On the contrary the chapel was long reduced to a court dispensary, has recently been restored worthily by Tritschler. With the width of 24 ft. and a length of 80 ft. it occupies the entire south wing. The altar

ance is exactly placed in the middle of the upper side, op-
posite the entrance below and projects to the south. A rich Co-
[illegible]
[illegible]
[illegible]
ars. In the upper story is a similar portal with pilasters of
[illegible]
[illegible]
[illegible]
creations of the late Renaissance, probably executed by Schick-
hardt to all appearance under duke Frederick I. That work was
[illegible]
over the inner gateway arch of the north portal of the castle.
This later portal of the chapel is furnished with rich hermes
with luxuriant strap-like ornaments, volutes and cartouches in
the scalloped forms of the late time, very Baroque, but also
[illegible]
[illegible]
[illegible]
[illegible]
the columns (Fig. 85) in three stories of the same order, with
[illegible]
[illegible]
mented balustrades of the two upper stories (Fig. 82) with the
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
With these are the excellent winding stairs in the two angle
towers, the northern being simpler, but with the stately figu-
re of a watchful soldier in the interior on the balustrade, t
the southern more richly treated with magnificent interlaced
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

apse is peluciarly placed in the middle of the longer side, opposite the entrance below and projects to the south. A rich Gothic net vault of fine execution covers the chapel with a beautiful star vault over the apse. The lower entrance forms a portal with fluted Corinthian columns on richly decorated pedestals. In the upper story is a similar portal with pilasters of the Ionic order and adorned by leaves, both of these also from duke Christopher's time. On the other hand a second upper portal at the right of the former belongs to the most magnificent creations of the late Renaissance, probably executed by Schickhardt to all appearance under duke Frederick I. That work was then done on the castle is found by the date of 1594, that is over the inner gateway arch of the north portal of the castle. This later portal of the chapel is furnished with rich hermes with luxuriant strap-like ornaments, volutes and cartouches in the scalloped forms of the late time, very Barocco, but also extremely tasteful.

But the finest impression is made again by the arcades of t the court (Fig. 158), this truly classical Renaissance architecture from the time of duke Christopher. Short and stumpy are the columns (Fig. 81) in three stories of the same order, with fluted shafts and round pedestals, bold belts and freely treated Corinthian capitals. Between these are the beautiful perforated balustrades of the two upper stories (Fig. 82) with the motive of regularly interlaced bands; then the energetically spanning arcades with segmental arches and the bold ribs of the vaults, the latter still Gothic, all else being Renaissance in the true German style, reminding one of home and picturesque, suited to the conditions of our customs and climate. With these are the excellent winding stairs in the two angle towers, the northern being simpler, but with the stately figure of a watchful soldier in the interior on the balustrade, t the southern more richly treated with magnificent interlaced blind tracery on the entire under side, above being covered by a star vault. Also the clock placed in the ornamental Renaissance frame high up on the southern stair tower belongs to the same time.

North of the castle extends the pleasure garden enclosed by a low wall with four angle towers that contain rooms. On the

right was the garden of the duchess with rare exotic plants, adorned by conservatories and fountains . At the left rose the ball hall also surrounded by a garden and with a splendid portal, on which were seen the figures of Justice and Minerva. F Farther at the right lay the old pleasure house and the old r racecourse, 150 paces long and 60 paces wide, at the entrance being two tall twisted columns, that bore the figures of Courage and Temperance. At the middle of the race course were two smaller columns with the figures of "madam Venus and her son Cupid, on which were suspended the cords when men ran at the rings. Which statues gave incitement to the nobles, if they desired the favor and sight of madam Venus and of the laudable ladies' apartment." Then was also a column outside the enclosure with the figure of Fortune, "which carried a basket on her left arm, through which a man falls, who shows no success in the knightly sport, and certainly falls through the basket at the laudable ladies' apartment."Below the race course are again two high columns, equal to the first and with the statues of Justice and of Victory. Beside the course at the right is the shooting or archery house, at the left next the old pleasure house is the maze with summer pavilion and fountains. Then comes the new racecourse, as large as the old one and surrounded by a stone enclosure, above and below each entrance being two pyramids 44 ft. high, in the course two columns with statues of Mercury and of Venus.

Here now adjoined the new pleasure house (Lusthaus), which duke Louis caused to be erected according to the usual statement in 1580 - 1593 by his architect G. Behr,entirely of ashlars, and which was unfortunately destroyed in 1846, to build on its site an unusually ugly threatre. But since master Bahr states in a petition of Oct. 7, 1586, that he is already "in the eleventh year of this building", so must havbait been commenced at least already in 1575. With this agrees an order of the duke to A. Tretsch in 1574, concerning the furnishing of timber for the piles for the foundation of the building. As a second architect is then mentioned J. Salzmann. In the year 1577 occurs besides him H. Korb, but in 1579 besides Salzmann appears G. Behr, that according to his own statement was however already engaged there. By him is also the detailed and ex-

[illegible] Cross, [illegible]
[illegible] preserved in the archives at Siman-
cas. [illegible] 14,000 [illegible]
[illegible]
[illegible] of 1565, that requires the architect to answer for
the slow progress of the work. For this he justifies himself
on Oct. 7 of the same year, when he takes account the diffi-
[illegible]
[illegible]
[illegible], further [illegible] the garden of the castle [illegible]
[illegible], and therefore [illegible]
[illegible]
[illegible], but [illegible]
[illegible]
[illegible]
[illegible] no longer oversee everything. He requests a second ar-
chitect to be given to him. It appears that this petition
was granted and the master completed the building about 1570
[illegible]
[illegible] (Fig. 170).

The [illegible] not [illegible] outside the
[illegible]
[illegible] surrounded by a vaulted portico, which at the middle of
each longer side (Fig. 169) was increased to a terrace of two
[illegible]
upper story. [illegible]
[illegible] columns with a [illegible] roof intersecting the [illegible] at
right angles. Above the arcades extended a balcony enclosed by
[illegible]
[illegible]
[illegible]
[illegible] richly painted Gothic star vaults.
[illegible] (Fig. 115) forms in the ground story a [illegible]
[illegible]
[illegible]
[illegible] passages. From the columns of the Gothic [illegible]
[illegible] and in the [illegible]
[illegible] could not easily have been conceived as [illegible]
that in such a perfect manner could have effected a [illegible]

extremely instructive estimate of cost, which with all other documents mentioned here is preserved in the archives at Stuttgart. The building is calculated at 54,670 florins in it, but was scarcely erected for that sum. Interesting is also a ducal admonition of 1586, that requires the architect to answer for the slow progress of the work. For this Behr justifies himself on Oct. 7 of the same year, when he makes apparent the difficulty of such supervision. One could not proceed more rapidly, having the stone masonry neat and well cut. He was ordered to Hirsau, further had to build in the garden of the castle and also elsewhere, and therefore could not keep his eyes on everything. Six years since,"when the blessed Salzmann yet lived", he supervised the main building besides this, but J. Burckh had "the rubbed work" under himself. Both having died, all was left to him. But since he "nears gray hairs" and on account of his age can no longer oversee everything, he requests a second architect to be given to him. It appears that this justification was accepted and the master completed the building about 1593. We have already found that W. Dietterlein painted in 1591 in the pleasure house (Lusthaus). (Page 168).

The noble building had not its like either in or outside Germany. With a length of 270 ft. it was 120 ft. wide and was entirely surrounded by a vaulted portico, which at the middle of each longer side (Fig. 159) was increased to a portico of two aisles, and there a flight of steps at each side led up to the upper story. Above this middle building rose an upper open loggia on columns with a gable roof intersecting the main roof at right angles. Above the arcades extended a blacony enclosed by an open balustrade, on which one could walk around the entire building. At the angles were erected four low corner towers with slender pointed roofs, in the lower and upper stories being fine rooms containing richly painted Gothic star vaults. The entire building (Fig. 116) forms in the ground story a great hall resting on 27 columns and covered by net vaults, in which three rectangular basins were sunk, surrounded by broad vaulted passages. From the columns at the middle water continually poured through metal pipes, and in the hot valley of Stutt gart could not easily have been conceived an arrangement, that in such a perfect manner could have afforded a cool and

shady promenade with the refreshing sound of the fountains.

But the building also afforded in its equipment all that could be undertaken at that time. The arcades were adorned in their architectural parts with the full splendor of the ornamentation of that epoch. On the keystones of the vaults were 50 busts of princes and princesses of the Wurtemberg family cut in sandstone, and of related princely houses, true masterpieces of sculpture, and executed in all the richness of costume of the time. All this as well as the vaults in the arcades, the tower rooms and the hall with the basins gleamed with decorations in gold and colors. At the vandal destruction, these works were brutally destroyed anf cast into the foundations of the theatre building; only a few remnants were preserved at the villa of the crown prince of the time near Berg and on the Lichtenstein. The upper story in its entire extent contained a single vast hall, that did not find its equal. Through 14 windows, whose very original forms are shown by our illustration (Fig. 159), two being in each end wall and the others in the longer sides, it received abundant light. To these were added two oval and one round window in each gable. The two great gables themselves were subdivided by pilasters and enclosed b: volutes, crowned by crouching stags on projections, and gave an imposing termination to the building. On the apex of each gable was placed a soaring angel as a weathercock, now placed on the theatre as "weather witches". The upper hall afforded an incomparable room for great festivities, and its walls and the tunnel vaults 50 ft. high were adorned by paintings, for which the most skilful artists of the time had been called. The vaulting had no supports and swung on an artistically constructed framework, contained the creation of heaven and earth, the fall into sin, and the last judgement with heaven and hell in a colossal picture painted on linen, 200 ft. 1 long and 30 ft. wide, by the skilful Strasburg master, W. Dietterlein. Added to these were the representations od 12 cities of the Wuttemberg domain, hunts and landscapes, as well as portraits of councillors and servants of the prince. Further the lifesice portraits of the princely builder anf his two wives, to which were later added wax portraits of duke Frederick I and his wife. At the middle of each longer side a magnificent portal led into the hall and over these and the adjacent loggias

[illegible] the vaulted ceilings of these galleries rested on wooden pil- lars at the middle. Around the walls of the hall extended tw- ones for the spectators. The first performance and ballets i- [illegible] the room proved itself blameless in acoustic respects. Behind the building lay a small lake with festive vessels, on which at the beginning of the 17 th century was placed a Venetian gal- ley with six gondolas.

[illegible] Duke Frederick I caused to the erected south of the cas- tle from 1600 to 1609 by H. Schickhardt. Although the interior [illegible] er it was only removed by great labor and the ground could be made level. We give from an old engraving in Fig. 102 the view [illegible] scarcely enriched in comparison to the elsewhere degenerate [illegible] broken gables and other Baroque forms. At the four angles [illegible] and pilasters at the angles, and all windows of the high four story building were strongly enclosed by Baroque members. At [illegible] es from an adoption of northern customs, while the enriched [illegible] high curved gables and the vast main hip roof betray [illegible] above them being a magnificent hall 124 ft. long and 74 ft. wide, whose height is given as 60 ft., which indicates that [illegible] the 4 th story was the arsenal. A magnificent winding stair [illegible] was decorated by paintings and had a gallery resting on 1-

were rooms in which the concealed musicians could be placed. The vaulted ceilings of these galleries rested on wooden columns at the middle. Around the walls of the hall extended benches for the spectators. The first operettas anf ballets in which that pompous time took pleasure were given here, when the room proved itself blameless in acoustic respects. Beneath the building lay a small lake with jetting waters, on which at the beginning of the 17 th century was placed a Venetian gondolier with his gondola.

The like fate of destruction befel the so-called New Building, which duke Frederick I caused to the erected south of the castle from 1600 to 1609 by H. Schickhardt. Although its interior was burned in 1757, the building being solidly built of fine rubbed ashlars was still so well preserved, that 20 years later it was only removed by great labor and the ground could be made level. We give from an old engraving in Fig. 162 the view of the exterior. It was a magnificent work, unusually pure and strongly executed in comparison to the elsewhere degeneration of the time. Only the caps of the windows and portals exhibit broken gables and other Barocco forms. At the four angles project square towers containing entrances. At the middle of the facade a similar projection included the main portal, and terminated above the roof like a dormer. These projecting parts had pilasters at the angles, and all windows of the high four story building were strongly enclosed by antique members. At the windows of the projecting bays appeared rich open balconies from an adoption of southern customs, while the animated vertical membering, the pavilions with their curved roofs, the high curved gables and the vast main hip roof betray northern customs. In the interior the ground story contained stables, above them being a magnificent hall 124 ft. long and 74 ft. wide, whose height is given as 68 ft., which indicates that it occupied the three upper stories. On the contrary the old description mentioned on page 374 states, that the building contained in the interior two great halls above each other, beneath which was found the vaulted stables of the prince. In the 4 th story was the arsenal. A magnificent winding stair in the middle pavilion led to all stories. The principal hall was decorated by paintings and had a gallery resting on 12

columns. These upper rooms served for a collection of antiquities besides for marvels of art and nature contained the arsenal with the weapons of the conquered, artistic armor, etc. Since we possess no accurate information concerning the interior, the decision of its artistic worth must be limited to t the exterior. That Schickhardt has copied no Italian model, as men indeed state, is evident at the first glance. Rather he s shows in just this building, which was the principal work of his life, himself just as indepeddent of the Italians, as he appears moderate in comparison to the degeneration of the time. In any case the building is to be reckoned among the best works of the German Renaissance.

Here I add from the before mentioned old description something relating to the former famous grotto in the pleasure garden of the prince, since it may pass for a model of such a design. "Such is firstly a structure, after Italian art and based on the Tuscan order, which is chiefly built of rubbed ashlars in rectangular form, 101 shoes long (ft). and 97 wide. Besides here on the main facade appear two pavilions, wherein are found commodious broken stairs, by which one goes to the upper and very pleasant balcony. the entire building is decorated by leaves; the floor of this balcony is enclosed by balustrades and an ornamental gallery, that have in front view statues of lod emperors and queens, and between them are sitting and crouching lions, all of which figures spurt water at times, where on the upper landings of both flights are two resting l lions, that spurt water from their mouths on persons coming up and wet them; At the middle on this terrace is found a very o ornamental fountain; before this magnificent structure is a forecourt with a breast high enclosure of ashlars, whereon stands a labored trellis or grille of iron with artistic smith's work, since then at the eutrance of such a forecourt a great oval stone basin presents itself, wherein on a rock or fragment of stone lies a marine god Neptune on a sea fish, and in one hand holds the trident proper for him, but the left arm rests on a water vessel, which not only pours water from its mouth, but spurts from the before mentioned trident and this vessel, as well as from the mouth of the fish on which he lies; the adjacent basin has on its wall divers sea monsters, which

of the [illegible] in all [illegible] from themselves".

[illegible]

[illegible] made by air artificially compressed [illegible]

[illegible] made of sea shells blows a copper forest horn. [illegible]

[illegible] of such snails and blows a [illegible] trumpet very strongly, also in front of [illegible] and both the [illegible] water [illegible] little snails, which gulp and spout the water before them [illegible]

[illegible] walls are [illegible]; if one wishes to look up [illegible] comes much water forced [illegible] and [illegible]; also [illegible] figures with snails and shells, of all sorts [illegible]

[illegible] is made of [illegible] and all sorts of [illegible], and there are also [illegible] painted, such as [illegible] on a rock, [illegible]

[illegible]

"[illegible]

[illegible]

at the same time spurt water in all ways from themselves".

"This forecourt is paved with entirely flat pebbles, between which are arranged entirely concealed jets of water, that produce rain above and on one entering, waterworks being so arranged. They when one enters the principal story through a portal, there appears a perspective; since by a mirror a cascade and a waterfall beside it make charming plays from one part into another, so that also the eyes cannot well determine the origin on account of the supposed distance; between this perspective mentioned is a little gallery arranged with a,, sorts of surprise jets, as within are to be seen all rare water jets; also besides on the walls and the sunk niches are all kinds of singing birds, that by air artificially compressed imitate the natural birds, such as nightingales, canaries and the like, likewise the cuckoo calls ver like the natural, as well as a wild man made of sea shells blows a copper forest horn, that is heard afar; and at other sides a sea monster or merman is made of such shells and blows a straight trumpet very strongly, also in front at right and left are two water ducks made of l little snails, which gulp and spurt the water before them; in this passage that one finds in the middle at the entrance, the views of articifial objects, the side walls are ornamented by many figures made of sea shells, and above and below on the narrow end walls are mirrors; if one wishes to look in them, then comes much water forced from jets against him, and allows little passage; also here and there are sunken niches in which are made figures with snails and shells, of all sorts and water spurts from them".

"From such a passage at the left one is led into a great v vault; this is made of fragrant and all sorts of mountain stones, and there are also found separate figures carved after nature and painted, such as Andromeda fastened on a rock, who spurts water from the breasts and other places, likewise a dragon, who stands there as if he would swally her, as this dragon also spurts water in a wide arch with roaring".

"Beneath sits the clothed woman, that formerly held an emblem before her, who then swings to and fro a child lying in her arms, as if she wished it to gi tc sleep, but thereby uncovers it, and from a concealed place water spurts across the entire

width of the vault".

"In this vault one must remain half an hour; when the water apparatus is shown, which white wounded figures alternately throw off water as snow and rain, mist, flowers of all kinds, in which pure water appears, whirling balls in hunts; crowns and balls further rising above each other, as well as presenting natural rainbows; also there are water pipes which as desred spurt the water around in the entire vault, which serves to wet it, so that one or the other part can be quickly cleaned. Next this vault stood an organ in a recess, which was driven by water, and so long as the water was supplied, alternately played many musical instruments. From this vault one returns again through the first mentioned passage, that is now entirely paved with pebbles and with jets concealed in the floor, rising to a height of 7 or 8 ft., and serving to cool wonderfully the ladies' room; then one comes into the other vault, equal in size to the before mentioned vault, decorated throughout by figured mountain stone, sea snails and shells; at the right hand on a rock is found a windmill, that indeed is driven by water. Further in stands a hunter in the second corner, clothed in Tyrolese fashion, which at the same time shoots with a strong report, fire and water, at a golden eagle soaring in the air, in a wonderful way. And such arpparatus is all worked by the force of water".

On the construction of the machinery of the grotto, the last luxurious building before the outbreak of the thirty years' war, extremely rich documentary materials are found in the State archives at Stuttgart. Duke John Frederick had appointed for the undertaking, which was very near his heart, the Netherlander G. Philippi, whose commission dates from May 1, 1613. His annual salary so long as he should labor on the work was fixed at 1000 florins, a very important sum for that time. Besides him, E. von der Hulst, likewise from the Netherlands, was mentioned in a subordinate position. Now it occurred that the engineer S. de Caus, recommended by the palgrave and the princes of Anhalt, who had arranged the Heidelberg garden, the wonder of that time, came to Stuttgart, and by the duke was taken to advise concerning the construction of the grotto. He seems to have made such an impression at the court, that in a

decree of March 4, 1614, the two architects already installed were directed to place themselves in communication with Caus and to place before him their model for his opinion. Already on April 2 of the same year is seen a mention of a model by Caus, according to which they should adjust themselwes and commence the construction. Concerning this there was great indignation on the part of Philippi, who repeatedly complained of the heartfelt sorrow that such a demand caused him. It finally occurred here, that no more mention was made of Caus, that on Feb. 14 of 1616 a new appointment of Philippi was prepared under the express assurance, that only according to his model should be executed the grotto with its"artifices and art works". With what great claims the foreign artists appeared in comparison to the plain native masters is apparent, since Philippi's salary was increased to 1050 florins and to him were granted all privileges of noble persons. "According to the estimate t the building annually required 5,099 florins.

Northwest of the old castle extends the old chancery, a long building with a single wing, unpretentiously built of split s stone. It originated in two parts, and a beautiful inscription at the western side of the portal states that duke Ulrich commenced the building in 1543. Duke Christopher extended it in 1566, the administrator Frederick Carl under duke Eberhard Louis restoret it again after the fire in 1684. The older part is the eastern one adjacent to the castle, that rises by a story above the addition of only two stories, terminating against that with a stepped gable, that in its boldly projecting cornice perhaps allows the hand of Schickhardt to be recognized. Bothm parts meanwhile are fused into a single plan, that also shows no difference in technical execution. The north facade opposite the present castle square is entirely without ornament, but the south facade opposite the old castle square and the monastery church obtains a picturesque stamp by two round stair towers, that however did not project from the facade and only make themselves apparent by rising above the roof, as well as by two portals. The eastern portal lying nearest the castle is the oldest. It bears the forms of the early Renaissance and its artistic character must be referred to the end of the reign of duke Ulrich. Very short pilasters on likewise low stylobates

[illegible]

[illegible]

[illegible]

or soldiers on the smaller aisle borders, enclosing the entrance [illegible] [illegible] boldly and simply. On an inscribed band is read the inscription V. D. M. I. E. (The word of the Lord will eternally remain), the well known motto of Duke Ulrich. Beside it at each side is seen a stag, one standing and one lying in a landscape. [illegible] been recently restored in correct style by Professor Feyer).

The other and western portal bears the characteristics of a [illegible] [illegible] [illegible] [illegible] antique treatment, the fluted pilasters with corrected Composite capitals are clearer and therefore without [illegible]. The arch of the portal forms a complete semicircle and rises from a classically shaped impost cap; the keystone is adorned by a bolt, but unfortunately much destroyed has been. Worthy of mention on the exterior are still the excellent old [illegible] [illegible]

The buildings used for a long time was occupied by the administrative officials of the country is now principally given up to the [illegible] and [illegible] officials as well as service [illegible] [illegible], and has at the eastern side the recently erected Court [illegible] Both portals open into [illegible] [illegible] [illegible]

[illegible], whose [illegible] [illegible] entry is made by a beautiful star vault on consoles with [illegible] [illegible] in the principal story the upper corridor has a splendid [illegible] and vault of very fine [illegible] [illegible] the [illegible] on the keystones. The [illegible] room that opens to the series of rooms, and whose [illegible] [illegible] end in little volutes, rest on a wall column, treated richly and [illegible] [illegible] [illegible]

In this transformation the still almost Gothic foliage on the Corinthian form, the shaft is curiously fluted, swelled below and covered by the same foliage. Then follows a high cylindrical pedestal, like those shown in the court of the old [illegible]

with free Corinthian capitals, whoce foliage recalls that in the court of a castle at Tübingen, with medallions with heads of soldiers on the shafts with borders, enclosing the entrance covered by a segmental arch. Above is an attic with Ionic enclosure of pilasters, between which the Wurtemberg arms project boldly and simply. On an inscribed band is read the inscription V. D. M. I. E. (the word of the Lord will eternally remain), the well known motto of duke Ulrich. Beside it at each side is seen a stag, one standing and one lying in a landscape. But slight remains exist of the upper crowning.(Both portals have been recently restored in correct style by Professos Beyer).

The other and western portal bears the characteristics of t the developed Renaissance, and originated at the same time as the before mentioned gable. The forms here have the fully developed antique treatment, the fluted pilasters with compressed Composite capitals are slender and therefore without pedestals. The arch of the portal forms a complete semicircle and rises from a classically shaped impost cap; the keystone is adorned by a bold, but unfortunately mucr destroyed male bust. Worthy of mention on the exterior are still the excellent old waterspouts with their richly wrought iron rods.

The building that for a long time was occupied by the administrative officials of the country is now principally given up to the building and garden officials as well as service dwellings, and has at the eastern side the recently erected court dispensary. Both portals open inside on broad corridors with Gothic net vaults. From these one passes into the two stair t towers, whose newels show late Gothic waves. The upper termination is made by a beautiful star vault on consoles with leaves. Also in the principal story the broad corridor has a splendid Gothic net vault of very flat span with foliage and figure ornament on the keystones. The segmental arch that opens to the series of rooms, and whose chamfered angles end in little volutes, rest on a wall column, that richly and spirítedly expresses the character of the early Renaissance. Its capital recalls in free transformation the still almost Gothic foliage on the Corinthian form, the shaft is obliquely fluted, swelled below and covered by the same foliage. Then follows a high cylindrical pedestal, like those shown in the court of the old castle.

These parts have quite particularly a relation to the forms in the castle at Tübingen. They indicate the same architect and the same owner, as which for these parts we must designate as duke Ulrich. The rooms in the second story containseveral good stucco ceilings in the dry and luxuriant forms of the 17 th century. A great chamber on the other hand has still its old paneling in simple forms, doors with inlaid work and good locksmith's work.

To the later additions under duke Frederick I belongs at the northeast corner of the building the stately tower built in t the form of a colossal column, which contains a winding stair. Above a magnificent capital, which we have given in Fig. 85, is formed a passage closed by an open grating, above it being a pedestal, on which was recently placed a gilded imitation of the Mercury of G. da Bologna. The tower formerly had rich decorations in gold and bore the date of 1593.

At a right angle to the old chancery and terminating the place at the western side, rises the Princes' building, at present the residence of princess Frederick. An inscription over the portal states that duke Frederick I erected the building in 1 1605 - 1607, Eberhard III enlarged it, and the administrator Frederick Carl under duke Eberhard Louis restored it in 1663. to 1678. This is that work mentioned by Schickhardt (p. 362), which was designed as a splendid show building but left at the foundations. The facade shows the forms of the late time, but in a particularly severe classical treatment. The stories are low and by pilasters in the three antique orders acquire a moderate membering. The windows have in the ground story round arches but rectangular architraves in the two upper stories, that enclose each pair of coupled windows. Above it rises a balcony on bold consoles decorated by sculptures.

Of public buildings still to be named is only the house of the representatives of the country, whose first building was begun in 1565 under duke Christopher. From this time appears to date the beautiful but unfortunately strongly injured portal, which in chancery street closed the wall enclosing the court, but was recently torn down carelessly and destroyed. Our illustration on page 182 shows a nobly developed Renaissance, not merely in the elegant fluted Corinthian columns, but also

in the relief sculptures, that fill the spandrels of the arch.
[illegible]
at the corner of Crown Prince and Lemmen Sts. with its high
curved gable was begun in 1580. The present rich ornamentation
of the facade by frescos is a skilful work of the last (19 th
century).

[illegible]
surprisingly opposed, how dry the citizens of Stuttgart have
expressed themselves architecturally. Surrounded by the most
beautiful sandstone in inexhaustibly rich beds, the citizens'
[illegible]
the present time, indeed in a manner that entirely neglected
the artistic development of half timber construction, and in
[illegible]
[illegible]
product of this tendency. A pair of other houses with stiff
gables on the market place at least by bay windows have parti-
[illegible]
one now designated as No. 5 is a masterpiece of simple and yet
[illegible]
[illegible]
Lobenhofer's inventory it follows, that it is the same building,
[illegible]
[illegible]
in even the modesty and [illegible] suburb located in the south-
west of the old city, in which about 1615 were found "the most
[illegible]
and that was then named the rich suburb, its [illegible]
[illegible]
Only some of the more important houses, whose ground stories
[illegible]
the frequently richly executed stone consoles, which at the [illegible]
[illegible]
example of this kind is the console represented in Fig. 169 on
[illegible]
several streets of the rich suburb, namely in [illegible] St., where
several refer to Schickhardt, in Garden, Calmer, Cemetery [illegible]
and elsewhere. A magnificent console with an expressive male
[illegible]

in the relief sculptures, that fill the spandrels of the arch, belonging to the most beautiful works of the time. The house at the corner of Crown Prince and Linden Sts. with its high curved gable was begun in 1580. The present rich ornamentation of the facade by frescos is a skilful work of the last (18 th) century.

To all these skilful and in part magnificent creations is surprisingly opposed, how dry the citizens in Stuttgart have expressed themselves architecturally. Surrounded by the most beautiful sandstone in inexhaustibly rich beds, the citizens' houses have principally adhered to wooden construction up to the present time, indeed in a manner that entirely neglected the artistic development of half timber construction, and in a miserable lack of character have sought to conceal the construction by plastering. Even the city hall is a worthless product of this tendency. A pair of other houses with high gables on the market place at least by bay windows have received a more animated and more stately expression. Of them the one now designated is No. 5 is a masterpiece of simple and yet effective composition by rich balconies, terrace and three tall bay windows with pointed roofs of picturesque effect. From schickhardt's inventory it follows, that it is the same building, which with the exception of the still older Gothic ground story, he erected in 1614 for Christopher Keller. Otherwise all in even the tourney and farming suburb located in the northwest of the old city, in which about 1615 were found "the most pleasant streets, most beautiful houses and wealthiest persons", and that was then named the rich suburb, all bears throughout the same dry character of the plainest framed construction. O Only some of the more important houses, whose ground stories are massively built, exhibit a trace of artistic treatment in the frequently finely executed stone consoles, which at the angles above the ground story receive the upper stories. The best example of this kind is the console represented in Fig. 163 on the corner house next the grade. Some others are yet found in several streets of the rich suburb, namely in Büchser St, where several refer to Schickhardt, in Garden, Calmer, Chancery sts. and elsewhere. A magnificent console with an expressive male head from 1605 on the corner of Kirch st. and Eugene alley.

finally is yet to be mentioned the original lantern of a t[illegible]

[illegible]

to the later time [illegible] founded in 1563, and

still a [illegible], thus especially recalls the

good Renaissance by the [illegible] created [illegible].

[illegible]

in the [illegible] epoch. [illegible] some noteworthy exteriors from the

later epochs of the Renaissance. First is the tower of the [illegible]

church built by Schickhardt, simple bold, picturesquely eff[illegible]

tive especially by the classically curved roof with the little

angle turrets and the lantern with slender top (Fig. 1[illegible]). [illegible]

the [illegible] gallery with the [illegible] and the [illegible] corne[illegible]

is held to be a work of the same architect. But Schickhardt's [illegible]

[illegible] takes no mention of it, [illegible] evidently to [illegible]

[illegible]

[illegible] is shown by a house in [illegible] the [illegible]. On the

[illegible]

[illegible]

Renaissance, in which Gothic plan and forms of mouldings a[illegible]

[illegible] mixed with the forms of the new style. On [illegible]

over the door of the house; "[illegible]

THE [illegible] CIRCLE.

In the region of the lower Neckar, [illegible]

[illegible]

[illegible]

[illegible]

[illegible] of [illegible]. We find the most important [illegible] at that time

in the old and [illegible] imperial city of Heilbronn. Already

[illegible]

[illegible] of church S. Kilian is one of the earliest works of the

German Renaissance. In an original way (Fig. 165) the [illegible]

[illegible] architect there has returned to the forms of the [illegible]

[illegible]

[illegible] freely [illegible]. Close relationship is also presented [illegible]

[illegible] by the [illegible] tower of the cathedral at [illegible],

which in a similar way is constructed with several [illegible]

[illegible]

an inscription on the building master H. Schweiner of Weinsberg,

and the execution of the work occurred in the years 1513 - 1529.

Finally is yet to be mentioned the original balustrade of a t terrace in Schul alley, that we have represented in Fig. 95. To the later time belongs the Gymnasium founded in 1685, ever still a characteristic building, that especially recalls the good Renaissance by the energetically treated portal.

The neighboring cannstatt, already known for its warm springs in the Roman epoch, exhibits some noteworthy buildings from the later epochs of the Renaissance. First is the tower of the city church built by Schickhardt, simple bold, picturesquely effective especially by the elastically curved roof with its little angle turrets and the lantern with slender top (Fig. 119). Then the mill building with its stepped gable and the bold cornice is held to be a work of the same architect. But Schickhardt in his inventory makes no mention of it, here is evidently to be recognized the hand of one of his contemporaries. Similar treatment is shown by a house in suburb beyond the Neckar. On the contrary the little private house in the main st. represented in Fig. 164 belongs to the characteristic works of the German Renaissance, in which Gothic plan and forms of mouldings are attractively mixed with the forms of the new style. One reads over the door of the house; "Fear God and trade honestly. 1593".

THE IMPERIAL CITIES.

In the region of the lower Neckar, that is near Frarconia, the influence of a powerful prince subsides, and the development of the architecture of that time is chiefly in the hands of the city community. In certain cases there also occur castles of nobles. We find the most important bloom at that time in the old and important imperial city of Heilbronn. Already was it stated above (page 232), that the superstructure of the tower of church S. Kilian is one of the earliest works of the German Renaissance. In an original way (Fig. 165) the constructing architect there has returned to the forms of the great Romanesque domical tower, whose fantastic sculptures have even been freely imitated. Close relationship is also presented especially by the great western tower of the cathedral at Maintz, which in a similar way is constructed with several galleries above diminished octagonal stories. As architect is named in an inscription on the building master H. Schweiner of Weinsberg, and the execution of the work occurred in the years 1513 - 1529.

two years before the completion the Reformation was introduced in Heilbronn, and in the church S. Kilian the communion was given in both kinds. The future brought a heavy fate to the city of numerous fates, which decisively joined the Smalkaldic League. In spite of a safeguard letter from Duke Alva, the imperial city was plundered without regard to it by the Spanish soldiery, the church S. Kilian was broken open by author[illegible] [illegible] Heilbronn recovered but slowly, and only the last decades of [illegible] buildings. To this time belongs most of the buildings of that [illegible]

[illegible] and on the same time picturesque, in the bold forms of the [illegible] [illegible] reproduced in the forms, that still partly belonged to Gothic. [illegible] [illegible] rectangular in both stories with Gothic cove mouldings and cross panes. A vaulted portico on short Ionic columns is placed before the entire width of the facade with the low ground story. It bears a balcony enclosed by a balustrade in the developed forms of the Renaissance, in which rises a double flight of steps. On the upper of the vestibule are placed the [illegible] on of the essential story is over the central part of the facade, a clever idea. [illegible]

vestibule, to a gable of the [illegible] a [illegible] clock of [illegible], and a similar [illegible] 21 ft. long occupies the entire length of the upper landing of the stairs. On the corners of the parapet stand two figures of knights beneath slender [illegible] [illegible] with high [illegible], that probably came from an old [illegible] building. Also the stone of the city with the imperial [illegible]

of the facade is enclosed by a magnificent Renaissance frame, that with the rich elevation and bold crowning gable as an independent [illegible] with [illegible] gable roof and [illegible]

Two years before the completion the Reformation was introduced in Heilbronn, and in the church S. Kilian the communion was g given in both kinds. The future brought a heavy fate to the c city of couareous faith, which decisively joined the Smalkald league. In spite of a safeguard letter from duke Alva, the peaceful city was plundered without regard to it by the Spanish soldiery, the church S. Kilian was broken open by authority a and used for Catholic worship. After great injuries by fire, Heilbroun recovered but slowly, and only the last decades of the 16 th century exhibited a new bloom by several stately buildings. To this time belongs most of the buildings of that epoch in Heilbronn.

Before all is the city hall, a building full of character and at the same time picturesque, in the bold forms of the developed Renaissance. After the fire in the year 1535 men began rebuilding in the forms, that still partly belonged to Gothic. It is a wide two story structure with high hip roor, above which rises a bell turret with domical roof. The windows are rectangular in both stories with Gothic cove mouldings and stone jambs. A vaulted portico on short Ionic columns is placed before the entire width of the facade with the low ground story. It bears a balcony enclosed by a balustrade in the developed forms of the Renaissance, to which leads a double flight of steps. On the parapet of the vestibule are placed the four cardinal Virtues and other figures. Over the middle window of the principal story is seen the bearded head of the architect, a clever figure. Through the landing of the flight of steps one enters the principal story by two portals. In the vestibule is a colossal stone bengh made of a single block of sandstone, and a similar block 24 ft. long occupies the entire length of the upper landing of the stairs. On the corners of the parapet stand two figures of knights beneath slender Gothic canopies with high finials, that probably came from an earlier building. Also the arms of the city with the imperial eagle on the upper story shows a Gothic enclosure. On the contrary the painted and gilded double dial for the clock in the middle of the facade is enclosed by a magnificent Renaissance frame, that with its rich elevation and bold crowning gable as an independent bay window with little gable roof projects from the

high hip roof. This entire elevation like the flights of steps and the vestibule manifestly first belong to the later time of the century.

In the interior, the ground story consists of a great vault, that serves as a warehouse and contains the city scales. As in all city halls of the time, in the principal story is arranged a spacious lobby, whose beam ceiling is supported by great octagonal wooden posts. In the second story is then seen a room, whose simple cross vault without ribs rests on two elegant fluted Corinthian columns, whose bases are adorned by angels' heads and cartouche work. The architraves of the doorway and the wainscot of the wall with its cupboards exhibit well treated Doric pilasters and triglyph friezes, and from the late time of the century. To the samae epoch belongs a room in the third story, whose skilfully constructed coffered ceiling rests on consoles with the date of 1596. Then the city hall was evidently subjected to a thorough rebuilding, for 1593 is read on the bold and elegantly executed gable bay in the rear building. T The two portrait medallions on the same are painted, the pilasters are elegantly faceted, and the point in a striking way b bears a Gothic finial. Among these is seen a boldly treated bearded head, probably the portrait of the architect. Dry volutes and curved members form the outline of this original gable.

About the same time was built a new wing in the reentrant a angle at the right beside the city hall, which is similarly decorated by volutes, but is subdivided by slender Corinthian half columns instead of pilasters, the angles and points beset by slender steep pyramids, the whole a work of great elegance. Also the stately arched portal with its diminished pilasters and the rich sportive Barocco details exhibits the same refinement. On the other hand the facade of the adjacent building for higher offocials is dry, and this formerly contained the syndicate of the city. Stumpy pilasters, broad volutes and short pyramids on the angles ornament the gable, but all these forms are in a well calculated harmony with each other, so that here the impression of solid strength is ever attained as that of graceful slenderness in the adjacent gable. The building also first belongs to the end of the 16 th or beginning of the 17 th century. The same dryness of forms, but again in a different

transformation is shown by the gable of the contemporarn and recently removed Catherine hospital, which is sepresented in Fig. 166.

Of the other buildings, the meat market originated about the same time and is a skilful work executed in substantial ashlar masonry. The building forms below an open hall in two aisles with segmental arches on strong doric columns, six arches on the longer sides and two at the ends. At the angles the wall rests on strong piers, on whose sides half columns correspond to the other system. In the interior extends lengthwise a row of wooden posts that receive the ceiling beams. At the rear in the left is added a plittle polygonal stair tower, which contains the access to the upper story. The upper story has Gothic chamfered and grouped windows with straight caps. A simple high gable roof, from which rises a Gothic roof turret with a bell terminates the building. At the eastern side toward the city is placed between the windows of the upper story the arms of the city in an extremely ornamental Barocco framework, held by two hermes that have interlaced serpents' tails.

To the arly Renaissance belongs the tall corner house like a tower at the left side of the market, that with its few and small and partly coupled windows and the singularly curved pilasters of its gable allows to be recognized the sportive caprice of the beginning epoch of the Renaissance. At the angle is placed a diagonal ban window above on two arches projecting in a very woyderful way. The bay is also decorated by two curved pilasters and by two medallion busts. Somewhat later dates the house of the Teutonic order, whose buildings form a picturesquely effective group, that surrounds an enclosed court. F From the buildings lying at the rear of the court projects a polygonal bay window with energetic profile and marked 1566. But the building lying beside it dates earlier, with a stately flight of steps, a rectangular bay window of 1548, that exhibits intersecting rounds of Gothic section, and with this are a stepped gable anf a boldly treated portal. But the flight of steps with its balustrade belongs to a later time. On the other hand on the rear wing is a portal of 1550, likewise with intersecting Gothic rounds. The winding stair to which it leads is also still mediaeval in form and construction.

[illegible]

timber construction in spite of the excellent sandstone of the vicinity during the entire epoch, and only the ground story is actually made of stone. There then frequently occur handsome corbels and parapets of the upper stories.

Here may be indicated one of the most original structures of [illegible] the counts of Heilbronn and not far from [illegible] lies a castle church of [illegible], a [illegible] piece from the end of the epoch, erected 1590 on the [illegible] walls. The most chaste buildings of [illegible] [illegible]. The building forms a rectangle, that is divided in [illegible] of Gothic section are richly decorated keystones [illegible] the walls on consoles with [illegible], and cover the roof. Above the choir rises an octagonal tower, and it is closed in [illegible] [illegible] the ribs meet above, the arms of the family and the in[illegible] [illegible] [illegible]." At the west side is a gallery built on two Tuscan columns. The windows of the church are pointed and [illegible] [illegible] the sculptured details are treated. But the greatest [illegible] [illegible] (Fig. 157), but not [illegible] [illegible] the consoles, but also on the extremely rich gable [illegible] [illegible] and half columns, also consoles, volutes and pyramids, is a truly pompous example of the Baroque style. The ornamentation is entirely in imitation of [illegible]'s work. With all this the windows still show the Gothic pointed arches.

[illegible] is [illegible] to be mentioned here, whose [illegible] [illegible] [illegible] [illegible] city and its great commerce, that already extended to [illegible] [illegible], and expressed in some stately buildings. [illegible] [illegible] [illegible] [illegible] one three portals, of which the middle one is richly [illegible].

The private architecture of the city firmly adheres to half timber construction in spite of the excellent sandstone of the vicinity during the entire epoch, and only the ground story is usually made of stone. There then frequently occur handsome c consoles and supports of the upper stories.

Here may be included one of the most original structures of the time, although it is not counted among city buildings. At the south of Heilbronn and not far from Besigheim lies a castle chapel of Liebenstein, a show piece from the end of the epoch, marked 1590 on the choir vault. Like most church buildings of the time, the Renaissance is mixed with Gothic forms and construction. The building forms a rectangle, that is divided in two aisles by two Corinthian columns. Cross vaults with ribs of Gothic section and richly decorated keystones rest on the walls on consoles with portrait busts, and cover the room. Above the choir rises an octagonal tower,and it is closed in polygonal form , also having a ribbed vault. On this keystone is shown the date meant above, the arms of the family and the inscription; Albert, Johanna, Philip, Ravan and Conrad, all of Liebenstein." At the west side is a gallery built on two Corinthian columns. The windows of the church are pointed and have Gothic tracery. mediaeval is also the rich polychromy by which the sculptured details are treated. But the greatest magnificence is developed on the facade (Fig. 167), that not merely on the two portals, but also on the extremely rich gable decorated by hermes and half colunms, with consoles, volutes and pyramids, is a truly pompous example of the Barocco style. The ornamentation is entirely in imitation of locksmith's work. With all t this the windows still show here the Gothic ogee arches.

Gmund is further to be mentioned here, whose Renaissance works indeed sustain no comparison with the important creations of mediaeval art on the Romanesque church S. John and the Gothic church of Holy Cross. Yet the rich industrial life of the city and its great commerce, that already extended to Lisbon and Constantinople, are expressed in some stately buildings. To these belong namely the so-called melting works near the Franciscan church, a beautiful building constructed of massive masonry. The ground story is built in excellent rustication, has three portals, of which the middle one is richly adorned.

Over this are the arms of the city with a great inscription t tablet of the date of 1589. In the interior the ground story has bold vaults, and the upper one contains a great hall, whose wooden ceiling at the middle rests on five beautiful oak columns. The building dates from the year 1591.

A stately wooden building from an earlier time is the granary erected in 1507, still entirely mediaeval in construction and treatment of forms. Several older buildings belong to the hospital of the Holy Ghost, modern in the principal building, so that the old administration building with stone ground story and excellent timber work is of the year 1495. In the adjacent building on the north the so-called clock room exhibits a beautiful paneling and two stately Renaissance doorways of 1596. A wooden column with carved work in the same late style and with the date of 1611 is seen in the ancient rear building of the inn zum Moors. Finally it is to be mentioned also the elegant fountain, that stands at the choir of the church of Holy Cross and bears the date of 1604, illustrated in Fig. 83.

Esslingen, that by a number of important Gothic church buildings, namely the magnificent Frauen church, as well as by several city gates, knew how to retain its mediaeval character in spite of the animated modern industrial activity, is to be mentioned here on account of the original gable on its city hall. The building is not of high architecture; but the bell turret, charmingly composed in woodwork, built with two lantern domes, which crowns the facade, gives the whole a striking and fanciful effect. Furthermore there are often found commonly in this region houses, that above a ground story executed in ashlars, rise in half timber work, that rests on boldly treated stone consoles. A beautiful example, also distinguished by an artistically carved portal, treated in the forms of the late Renaissance is given by Dollinger.

The ancient Nordlingen has not much to show from the Renaissance time, yet it exhibits in the well preserved city walls several gates of that epoch. Thus a round tower with domical roof, a tunnel vault in the interior with simple coffering and also a cross vault with pendent keystone, the whole from about the end of the 16 th century. Entirely mediaeval is also the school house, a massive and high building with the date 1513.

From about the same time dates the city hall, whose hall contains the striking mural painting by H. Schauffelin in 1515, representing the siege of Bethulia with the story of Judith and Holofernes. At the south side is a polygonal Gothic bay window built on a vault with intersecting ribs. Otherwise the building is very simple, and only at the beginning of the 17 th century was the elegant flight of steps placed before the east side, that in spite of this late time shows Renaissance forms employed with a strong mixture of Gothic elements. Already the portal, although round arched and enclosed by a bold egg moulding, has a trefoil tympanum still composed in mediaeval form and enclosed by intersecting gothic rounds. In this is seen the arms of the city, supported by angels and watched by two lions, well designed in the space. On the front angles of the projecting building are placed bold partly fluted round columns, that support a seated lion with the arms of the city. Similar half colugns are repeated at regular distances on the other parts of the stairway, and give it an animated membering. On the inclined railing of the stair the separate panels are elegantly enclosed by antique egg mouldings, but have open tracery and indeed vesica patterns. Among them extends a surface ornament, that is also composed of late Gothic tracery. To this are also added little window openings, likewise enclosed by egg mouldings , but filled by Gothic quatrefoils. The whole belongs to the most peculiar and most elegant creations of the time, and well merit a more accurate drawing. In the reentrant angle of the projection is seen the relief bust of a man clothed in a cap beset by little bells, with the date of 1618. On the upper surfaces and on the last column, where is found a stonecutter's mark between the letters W. W, are placed surface ornaments in the style of metal overlays. Beside the landing of the stairs, that ascends in one tolerably steep flight, rises a s simple tower passing into an octagon above.

Also the cities of the mountains are not rich in the benefit of Renaissance works. In Rottweil we first have a stately fountain represented in Fig. 118 the original work still Gothic and designed in a slender pyramidal elevation, but with spirited invention transformed into the forms of the Renaissance. The little lower piers are covered by pretty surface ornaments

and support statues of different Virtues. Simpler is another consisting of a strongly diminished column with a wonderfully free Corinthian capital, that bears a S. Christopher. A picturesquely effective facade with two polygonal bay windows, and between them two double windows are enclosed by pilasters bears the inscription:-- "Thaddeus Herderer, son of the consul, redecorated it". The separate forms and members are however very dry and indicate a mediaeval hand. On the contrary otherwise the broad streets of the city alone are picturesquely animated only by very artless wooden bay windows on the high gabled houses. The architecture shows a relation to that in Swiss cities on the upper Rhine, particularly in Stein and Schaffhausen, and probably like there, the facades were originally animated by mural paintings. In Wiesenstaig is an original fountain, on whose column an elephant supports the arms. From the other cities of upper Swabia we have given something above; thus in Fig. 49 is a wrought iron gate from Aulendorf, in Fig. 50 another work in iron from Ravensburg, in Fig. 86 a portal from Biberach, to which is added an elegantly constructed fountain; in Fig. 62 a stove from Kissleg. Architecture created therein important works in the Renaissance time.

ULM.

The art of the Renaissance first developed more considerably in Ulm. Already in the middle ages the city was rich and powerful, both by diversified industrial activity and extensive commerce. Its manufactures of linen and fustian were famous afar, and also the woolen fabrics of gray weavers in Ulm were of importance. Its ships went on tee Danube beyond Vienna as far as to Pesth, and so long as the products of the Orient came through Venice, Ulm was the most important distributing point for the northwest. Of the genuine activity and diversity of the traffic there; Otto Ruland's ledger affords an animated view; of the wide journeys of the citizens of Ulm, the travels of S. K Kiechels and H. U. Krafts give a no less attractive report. In the 16 th century the city was in high prosperity, in 1552 it received from Charles V the privilege of a previously restricted coinage, to strike all sorts of gold and silver money, and soon after was granted a new constitution (1558) in which besides the aristocratic element also the guilds and congregations

found representation. A real spirit of progress early permitted the introduction of the Reformation, and studies were promoted by one of the arliest printing establishments in Swabia. The artistic development rises in the Gothic epoch with the building of the vast minster, and finds a varied development not merely by skilful architects, excellent sculptors like the excellent Syrlins and by distinguished painters like B. Zeitblom and M. Schaffner. Even by the unfortunate result of the Smalkald war, to which Ulm sent 1,000 men, and the city paid a fine of 235,000 gulden and of 12 pieces of artillery, its courage was so little broken, that already in 1552 it opposed the league under elector maurice of Saxony, and could successfully resist a siege. That also for courage and means for the works of peace were nowise exhausted is proved even now by so many important architectural works. First the thirty years' war, in which the city made the greatest sacrificesfor the evangelical union, and sent enormous numbers of nearly 10,000 men to the army, also here shattered prosperity for a long time.

Among the public buildings the city hall takes the first p place. In great part it dates from the middle ages, for it already appears in 1360 as a "warehouse", was enlarged in 1370, but then was again rebuilt and enlarged in 1500 to 1540, when several adjacent houses were torn down. The nucleus of the building belongs to Gothic, and also in the interior are to be recognized traces of the middle ages. The windows with their wide ogee arches on the south and east sides as well as the round angle turrets, that are here corbelled out at the angles of the upper story, fall in the end of the Gothic epoch. The principal facade at the east was then extended to the north, which by two high gables shows itself as a building of the first half of the 16 th century. The development of these two gables (Fig. 168) is very original, for the straight line of the gable with stepped piers, in its intervals being swelled columns to support the architrave with its arched termination, obtains ornamental openings and animation. Over the eastern of these gables is a crowning, a little bellcot set diagonally. Beneath is found the clock with a great painted dial, which contains the animals of the zodiac, and represents the motions of the earth and the moon, made or repaired in 1580 by the m

Strasburg clockmaker, I. Habrecht. Otherwise strong traces of mostly vanished paintings prove that the entire plainly constructed building covered by stucco was calculated for colored decoration. Particularly considerable remains of a painted gallery with tracery are still recognized, which extended beneath the windows of the first story. Also the windows of the third story had painted caps with finials and gables, while elsewhere the surfaces exhibited historical and probably Biblical representations. On the north side near a narrow cross street the g ground story is opened by arches, whose low arches rest on round piers, that still have in the mediaeval way octagonal bases and capitals. This facade was also entirely painted; in the arches between the lower windows are seen traces of historical pictures, and over the arches again extends a broad gallery w with vesica patterns, and above is seen a great canopy in which the round arch however predominates, the basal motive is entirely Gothic, and the whole is splendid and full of imagination even in its mutilation. Notable on the rear side is the hall of the city scales first built in 1625. It is an imposing room erected like a basilica with two rows of simple columns, the higher middle aisle with a tunnel vault, the side aisles covered by cross vaults. With a plain treatment of the forms, the whole is very imposing.

For the date of the older building the year 1539 is determinative, which is read on a Gothic side entrance on the north side. The interior offers not much, the steps ascend steeply to a little portal, that is decorated by very puerile sportive Renaissance forms and likewise belongs to about the same time. Above is found the great lobby, that is common to all German city halls of that time. Its bold wooden column with genuine Gothic mouldings and with varied carvings, in two rows bears the great main beams, whose profiles already show the Renaissance forms. The council hall is unimportant, with a Gothic moulded wooden ceiling.

The other city buildings belong to the end of the epoch, when was developed here an extremely important architectural activity. This first is the New building, now serving as the office of the royal financial chamber, was originally the imperial palace, in which already in the middle ages on the occa-

occasion of the Electors' imperial diets or other ceremonies, the
emperor and his secretary lodgings, and therefore it was [illegible]
[illegible]
the whole area was rebuilt after a fire in simple and dry re-
naissance forms. In the rather elevated site on the Blue, [illegible]
and the many roofs into the Danube, [illegible]
the site of the medieval castle. It is an extended building
[illegible]
[illegible]
is enclosed by rusticated ashlars. On the south side are seen
two round arched portals, on which however are indicated late
[illegible]
that still betray medieval reminiscences. Beside this at the
[illegible]
[illegible]
by little Doric pilasters in a rather rude and stumpy treat-
ment, filled by linear surface ornament on the shafts. On the
architrave are read the interlaced initials of the Ulm master
[illegible]
[illegible]
not then escape the forms of the new style still strongly at-
tached to the medieval schemes. On the windows of the south
[illegible]
in grim on grey, which here as everywhere accompany the archit-
ecture in Ulm. Also on the interior of the court the windows
[illegible]
ened with round arches on unusually short and heavy columns,
that extends into a hall with [illegible] vaults on
similar very short Doric columns; in the middle of the court
[illegible]
[illegible]
stove, crowned by a Corinthian capital above, which bears a
[illegible]
tower, the steps with a spiral moulded Gothic newel, above
[illegible]
nal tank and the monogram of the master [illegible]
[illegible]
seated lion with the arms of Ulm. The ceiling of the [illegible]

occasion of the frequent imperial diets or other occasions, the emperor had his temporary lodgings, and therefore it was long called the emperor's or king's court. The building dating from the middle ages was rebuilt after a fire in simple and dry Renaissance forms. In the rather elevated site on the Blue, that not far away flows into the Danube, one even now recognizes the site of the mediaeval castle. It is an extended building massively built of brick, that encloses an irregular pentagonal court. The main portal on the north side is very rude and is enclosed by faceted ashlars. On the south side are seen two round arched portals, on which however are indicated late Gothic ogee caps, as well as the enclosure by rounds and coves, that still betray mediaeval reminiscences. Beside this at the left is a little portal with low Gothic ogee arch or rather a lintel, likewise moulded with rounds and coves, but enclosed by little Doric pilasters in a rather rude and stumpy treatment, filled by linear surface ornament on the shafts. On the architrave are read the interlaced initials of the Ulm master C. Bauhofer, his stonecutter's mark and the date of 1588. The honest Ulm master belongs to that series of German architects, who then beside the forms of the new style still strongly adhered to the mediaeval customs. On the windows of the south side are seen pretty remains of decorative paintings executed in graw on gray, which here as everywhere accompany the architecture in Ulm. Also in the interior of the court the windows exhibit traces of similar ornaments. On the south side are arcades with round arches on unusually short and heavy columns, that extends into a hall with two aisles and cross vaults on similar very short Doric columns; in the middle of the court stands an octagonal basin of a fountain with a slender and ornamentally treated column, on the pedestal being heads with unskilful work, the shaft boldly swelled and spirally twisted above, crowned by a Corinthian capital above, which bears a good female figure. In the southeast angle is placed a stair tower, the steps with a spiral moulded Gothic newel, above being terminated by a handsome parapet, on which is an original mask and the monogram of the master P. Schmid, who also executed these parts. The crown of the newel is formed by a seated lion with the arms of Ulm. The ceiling of the stairway

consists of an elegant Gothic star vault with interesting ribs. Above is a hall with beautifully paneled ceiling in lozenge divisions, resting on a wooden columns at the middle, that is c carved with extreme richness. On the pedestal are represented arms and trophies, but the shaft is entirely covered by great scrolls with birds sitting among their leaves; rich, even if rather heavy in drawing. The paneling of the walls is divided by little Doric pilasters, but the doorways are enclosed by Corinthian columns and have artistically wrought iron fixtures. A great irregular lobby on the contrary has a beam ceiling, w whose wooden posts have Gothic mouldings.

A master C. Schmid is then found in combination with the carpenter G. Buchmüller at the granary, that wes begun about 1591. it is again a simple dry structure of vast proportions enclosed by colossal gables, the walls covered by stucco, the windows enclosed by rough stucco squares, the frieze executed in sgraffito; with all simplicity and imposing effect. The portals are marked 1591, are round arched, but have Gothic coves and rounds. There is the monogram M. M. Over the principal portal are the well wrought arms with the double eagle supported by two lions, surrounded by an antique border and little gable, but also still with perforated vesicas. There is the date of 1594. A smaller side doorway in dry Barocco forms is enclosed by a divided architrave. Great round arched windows in the ground story give abundant light in the deep hall; the upper stories have little rectangular windows arranged in pairs. The great wooden beams of the colossal hall rest on posts, that exhibit a dry mediaeval treatment. The entire building properly avoids the endeavor after the ornamental and thereby even attains an imposing effect.

Also a church structure of this epoch is to be mentioned; t the church of the Trinity, which from 1617 to 1621 was rebuilt from the old Dominican church under the lead of master M. Buchmüller, probably a son of the one mentioned above. It retained the choir and sacristy of the earlier church and therefore exhibits the polygonal ending from the octagon with the Gothic windows and vaults. To the three aisled nave the architect gave an ordinary horizontal ceiling and Gothic windows with tracery. On the other hand he subdivided the exterior in the conventional

 by Tuscan pilasters, which

way by Tuscan pilasters, which end with a triglyph frieze. On the foundations of the old tower built at the end of the north aisle he erected a new bell tower, which he divided likewise by Tuscan pilasters and permitted it to terminate in an octagonal story with curved domical roof, a so-called Italian helmet. On the portals of the church is further noted the Gothic mouldings and the intersecting rounds. The door leaves of the principal portal are rich, but are in Broocco forms and rather rudely carved. More free is the door of the north side portal, which exhibits well worked frieze and masks. Also the iron work of the doors is skilfully wrought.

In the interior the church retains an extremely rich treatment of the same epoch. First are the magnificent choir stalls (Fig. 169), elegantly carved and yet moderate in the treatment of forms. The hegh backs are separated by ornamental Tuscan c columns, the different panels alternately decorated by winged angels' heads or by Barocco festoons of leaves. Particularly graceful are the fine Barocco curved caps. More luxuriant and overloaded is the hige altar with much use of fantastic Barocco forms; likewise the pulpit with a high and richly decorated sounding board built like a tower. Finally are the galleries, that on widely spaced Doric wooden columns extend around the nave of the church, are decorated in their parapets by excellent reliefs, masks and foliage, the whole on a white ground f finely decorated by a sparing use of gold and color.

At the north beside the church stands a fountain, like that in the New building but smaller in form. At the top of the column is still the Gothic figure of S. Peter, painted and gilded anew. However little is the work of the stonecutter on the column, distinguished at the foot are the four bronze men's heads with moustaches treated as masks, as well as the also bronze discharge pipes. With its volutes, which in a fantastic way are interwoven with the ruffs and other ornaments of the coiffure, true model examples of original conventionalized Barocco decoration. Similar bronze works are seen on the fountain at Münster. Here the column in a peculiar way is octagonal and indeed is spirally fluted, and has a free Corinthian capital, that bears a sitting lion with the shield of arms of the city. Treated in like manner is the column of the fountain at the e

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Georg with the dragon. The lapidal shows a dry but well treat-
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Such a stirring profession then in Ulm was the decoration of every kind is particularly seen on the minster, where the [illegible]
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and the decoration of dwellings. In Ulm they are seldom like
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the houses of the patricians are indeed furnished with towers
to distinguish them from the ones of citizens' houses along
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east side of the minster, on which is the stiff figure of S. George with the dragon. The lapital shows a dry but well treated Composite, and heads spurting water here are of stone, and by far less beautiful than those of bronze.

What a stirring profession then in Ulm was the decoration of every kind is particularly seen on the minster, where the south portal exhibits one of the most magnificent works in wood of the entire epoch, of 1618 according to an inscription. The ornamentation here is not merely of noble design, but also masterly in execution. Likewise the door leaves of the western principal portal are richly carved, as well as of a second side portal and several smaller doors in the interior of the minster. But how long art industry there adhered to the traditions of the best period is shown by the noble wrought iron grille, that ends in the interior of the choir and encloses the tabernacle, the former made in 1713 and the latter in 1737 by J. V. Bunz.

Finally what concerns the private architecture of Ulm, it s shows certain common ground tendencies, both in the arrangement and the decoration of dwellings. In plan they are detached like castles, mostly with bay windows on the corners, also indeed the houses of the patricians are indeed furnished with towers to distinguish them from the rows of citizens' houses along t the lines of the streets. The latter are arranged entirely with reference to an animated and great commercial intercourse. They have great lobbies, originally vaulted as in the middle ages, but at the end of our epoch also with flat ceilings often showing elegant stucco decorations. The narrow plan with the high gable toward the street of the mediaeval citizen's house are retained; but frequently a greater width has been obtained by joining two or three houses together, and the two or three colossal gables were frequently connected, sometimes by a facade placed between them and decorated by arcades. A vast house of this kind is seen with three gables in Frauen st.; less extended and with only two gables, for example is the inn zum Hirschen and just beside it the brewery zum Straussen. From the wide lobby generally leads the stairs made of plain oak to the upper story. The lobby is adjoined by a court, sometimes enclosed by side buildings, and this is indeed also followed by a garden. The artistic treatment of the building is extremely plain, en-

entirely avoiding fine membering or sculptured decorations, and the facades without ornament even mostly lack the bay windows, by which elsewhere German dwellings of this time are made so stately and animated. There is on the whole a dry sense, which shows itself here. On the other hand the facades are generally arranged for picturesque treatment, but also here p prevails a plain and almost tasteless tendency, for no example of polychromy is found, rather were the decorations executed in gray on gray or in sgraffito, or even men were satisfied by the mere effect of stucco alternately treated with smooth or rough surfaces. Pictures with figures in full colors seem to be reserved for interiors and courts, since some examples still exist. The custom of this painting manifestly penetrated here by the commercial relations with upper Italy.

To the earliest of these private houses belongs the so-called "little castle" built by the Weidmann family. It is in fact one of those castle-like houses of patricians; formerly equipped with bay windows at the corners, recently removed. In the vestibule are seen the arms of the family and the date of 1552. The doorway leading into the court has the depressed Gothic ogee arch, the door leaves of the principal portal exhibit beautiful carved work from the end of the epoch, and in an upper opening like a window are handsome rosettes of wrought iron. The high gables have a form generally occurring in Ulml which like all others exhibits the dry simplicity if treatment prevailing here. The lines of the gable are formed by pieces of cornice arranged together, that always show slightly crossed lines outside and inside. No volutes, carved projections, pyramids or similar projections as are elsewhere common at the time. There is something square-built in this entire architecture, which even in the Gothic epoch already betrays itself in the design of the colossal, but little developed minster. Another building like a castle in the vicinity of the church of the Trinity is the house of senator Dietrich, again a great bagled structure with bay windows set diagonally at the four corners, decorated by plain Doric and Ionic pilasters like the gables. The house doorway exhibits fluid and magnificently carved festoons of fruits. In the interior the vestibule has cross vaults on a middle column of very small form. The smaller doors

in part still show depressed Gothic ogee arches. The whole is stately but rude in forms. Close to this in Stein alley is the Krafft house, likewise a high gabled building with a rectangular bay window extending from the ground, the decoration entirely in rough stucco with smooth joints, that is especially carried around the windows as an architrave. With this is ornamental sgraffito at the windows and in the friezes, but no more free ornament, yet with linear scrolls, such as correspond to the end of the epoch. Above the simple and dry portal with rustic ashlars, whose tympanum is filled by a handsome iron grille, is seen two coats of arms and the inscription of the owner, H. U. Lew with the date of 1595 as well as the monogram of P. Schmid already occurring on the New building. In the interior the vestibule with cross vaults on a central elegantly treated Tuscan column is very stately arranged. On the cross arches the compartments of the vaults are seen fine ornaments, masks, busts and other forms, unfortunately barbarously covered by whitewash. This whitewash shows both the high sense for cleanliness as well as the small feeling for art of the present citizens of Ulm, and everywhere plays a disturbing part. The court side shows the same simple treatment in stucco as the front facade. At the left is added a pretty little pavilion w wing, below having open arches resting on Doric columns. To all appearance the master of the building is C. Bauhofer.

In the vicinity and in the Schuler alley lies the so-called Schelerei. An old citizen's house of imposing extent with a p portal,that belongs to the oldest works of the Renaissance in Ulm. In a simple and dry way this depressed round arch is flanked by enclosing pilasters, for which a cornice moulding serves as capital. Over it are two very finely wrought arms, though still conventionalized in Gothic, with the motto:- "Not to us, not to us, but to thy name be the glory". There is the date of 1509, and if it must relate to the portal, that is stamped as one of the earliest works of Renaissance architecture in Germany. Otherwise the house exhibits the forms of the late time. The ceiling of the vestibule has a very elegant division into squares, in which are drawn alternately lozenges and circles, whose centres are formed by ornamental rosettes. All these stucco ceilings so commonly occurring in Ulm bear the stamp of

the developed Renaissance. The extensive court buildings still allow abundant traces of elegantly painted decorations of gray on gray to be recognized. On the wall opposite the entrance is seen a great colored representation of Fortune, and opposite it is painted a view of the piazetta in Venice in a rich enclosure, an interesting document relating to the then extremely animated relations with the magnificent city on the lagoons. There is the date of 1609. A somewhat older house is seen in the Kornhaus alley with a colossal gable in the tasteless form prevailing here, furnished at both sides with a rectangular and slightly projecting bay window. The portal with the date of 1551 has a depressed arch with enclosing pilasters, that show on their surfaces medallions with antique heads. The arms over the house doorway are well wrought in rather flat relief.

To the most interesting private houses belong first in the Hirsch st. the Schad house (Fig. 170), an extensive building. that also in the initial arrangement strongly represents the plan of an old merchant's house in Ulm. The wide vaulted corridor A with pretty masks and other ornaments on the depressed cross arches shows at the right the later arranged stair to the upper story. Beside it at both sides are also vaulted warerooms. The corridor ends on a court B, which at front and rear is enclosed by vaulted arcades on strong piers. Above rise in two upper stories wooden galleries with balustrades, that also rest on projections at both longer sides of the court. This c court is adjoined by a second transverse building G with six cross vaults on bold piers imitating Romanesque forms, and forming a hall about 60 ft. wide and 30 ft. deep. From here by s several steps one ascends to a somewhat higher second court, D, that again on both sides is enclosed by vaulted arcades on piers. These form a connection of the front house with the garden E, that adjoins behind the second court, and from there is again accessible by several steps. This beautiful house the more deserves an accurate representation, since it can scarcely exist much longer. Of the original decoration is noted on the rear gable of the front house vestiges of the decorations painted in gray on gray. There is the date of 1599. At the right in the court a horse is painted on the wall, beside it being gloves, boots, brushes and currycombs, the date of 1602

and the verse:- "Here stands a fresh horse, that can be hired". At the left in the court is a fountain with the date of 1627. In the upper story of the front house the great lobby has retained a handsome paneled ceiling with its divisions, then a p pretty chandelier with a stag horns and a very beautiful female bust, that is worthy of a Syrlin.

To the most beautiful and richest, that is anywhere preserved of the internal decorations of this period, further belongs the treatment of the Ebinger court, a stately house of a patrician in Tabuen alley, now serving as an industrial museum. The exterior presents not much in particular; the court shows arcades on three sides on dry Tuscan columns, as so frequently in Ulm the vestibule of the house is vaulted with handsomely decorated cross arches. The ground story has vaulted halls with stucco work. The entire external architecture including the principal portal is very plain; but vestiges of painted decorations in gray on gray may be recognized here. A little side doorway shows the pointed arch, and also the stone winding stair with the date of 1601 still has Gothic construction; but the stairway is covered by a horizontal membered Renaissance ceiling. The wide and mostly triple windows still have the old panes; even the open wooden railing of the attic stair where is read 1603, consists of masterly carved work. But the highest value is possessed by the magnificent wooden paneling of the ceilings, and the no less finely wrought doors. First is the noble and great hall in the upper story with its finely divided beam ceiling, adorned by rosette heads and other ornaments. But even more splendid are the ceilings of the upper hall and of a side chamber. Excellent membering, beautiful carved work of friezes with acanthus scrolls, lions' heads etc. All this was barbarously covered by thick whitewash, that however was removed by a restoration by the deceased architect Scheu of Münster. To this are added two doorways (Fig. 171) enclosed by Corinthian columns and crowned by elegant caps, e even enhanced by painting and fine gilding. Yet another room has a no less precious ceiling and in the wide and flat arched niches are angels' heads and elegant ornaments in stucco. Likewise here is a beautiful door equipped with skilfully wrought iron work. Still belongs to this a separate house chapel with

polygonal choir and fine Gothic star vaults.

Of the simpler houses, though distinguished by stately arrangement, I mention first now the house in Frauen st. with three colossal gables, that through an intermediate wall have an original connection by open arcades. The two portals are enclosed by simple and severe border pilasters, and the upper arch is filled by "rich iron grilles. The lobby has decorated cross v vaults. Interesting is then the present museum, the "upper chamber", stately and built in three wings at the angles, which are formed by the long st. with the Stuben and Kram alleys. O Over the stone ground story project the upper ones executed in half timber work and resting on great cosoles with acanthus leaves. The third story rests on Barocco consoles with masks carved in wood, full of expression and life, bold and developed in great variety. Here is read the monogram H. A. and the stonecutter's mark of the master. Each story is further terminated by a dry stucco frieze with egg mouldings, and on the roof still rises the handsomely wrought old weathercock. In the court appears the same treatment, the walls are of plaster with the surface left rough. Doric columns support the vaults of the arcades, which surround the irregular court. It is an interesting specimen of this dry and yet effective stucco decoration, nearly allied to the treatment of the granary and perhaps by the same master. Another great corner house at the Frauen st. and Hafer alley, now serving as the upper court, has two great vaulted driveways, between them being in the ground story a room with cross vaults on very closely set Doric columns. The court at one side has an arcade on similar columns. Beautifully conventionalized iron grilles are placed over the house door and beside it in the two round little windows, that light the vestibule. Here further belongs a Baldinger house in the Frauen st., originally in possession of the Besserer family, The house door is simple with a good iron grating, and lobby with a flat ceiling and excellent divisions, the court exhibits on two sides pretty wooden galleries, the lower on Doric columns, the upper resting on fantastic and rich hermes, all beautifully carved and furnished with balustrades. Finally the Seutter house in the Frauen st. may be mentioned, whose lower vestibule shows Gothic cross vaults with perforated arches.

In the upper story on the contrary the great lobby has a beautifully divided wooden ceiling and a doorway with specially twisted little columns, acanthus consoles and festoons of fruits. Carved house doors with beautiful iron grilles are yet frequently found in the streets of Ulm. Thus for example a very elegant one in Langen st. at A 263.

AUGSBURG.

In similar paths, but still with many special changes proceeds architecture in Augsburg. The old importance of the formerly powerful imperial city is so generally known, that I do not need here to enter into that minutely. It was one of the centres of German industry and activity in art, besides Nuremberg being the principal place for the connection of the commerce of the entire north with Italy, namely with Venice and the Levant. Until the Smalkald war its prosperity constantly increased, the commercial fleets and agencies of the Fuggers and Welsers extended over the parts of the earth then known, and even until the thirty years' war, the city always still remained a magnificent seat of the commerce and industry. The numerous i imperial diets enhanced its importance and increased the life of luxury. The houses of the Fuggers and other important merchants were built and furnished with princely expense, and were the wonder of contemporaries. The armorers, jewelers and goldsmiths, the artistic carvers and joiners, the inlayers and cabinet-makers and many other workmen raised their works to t the importance of art works. The Renaissance was perhaps brought here by the intimate and animated connection with Italy, first to dominate in Germany. H. Burgkmaier (page 55) probably first naturalized the new forms here, and among the artists that quickly adopted and employed them, the elder Holbein is preeminent.

The present architectural character of the city indeed only imperfectly allows the splendor at that time to be recognized. The reason for such a striking change is to be sought in the materials of which the buildings were constructed. As in Ulm also here the lack of suitable stone, men were compelled to c plaster the facades and to transfer their decoration to painting. But while still in Ulm they were mostly satisfied with the modes of gray on gray or sgraffito, luxurious Augsburg

transferred the full splendor of color of the South to its facades, particularly from Venice and Verona. When M. de Montaigne visited the city in 1580, the imposing buildings of E. Holl did not exist; yet he declared Augsburg to be the most beautiful, just as Strasburg was the strongest city of Germany. The broad plan and the cleanliness of the streets, the many magnificent fountains pleased him, although the four fountains now remaining did not then exist. The houses were far larger, more beautiful and higher than he had seen in any city of France. The palace of Fugger was entirely covered with copper and had two halls, one large and high with marble floor --- probably that on which H. v. Schweinichen suffered that unlucky fall --- the other lower, rich in antique and modern medals with a cabinet at the end. These were the richest apartments that he had ever seen. Also the garden with its summer pavilions and aviaries, fountains and surprise waterworks,,he praised highly. Before all pleased him the painted facades; but just these important parts of the artistic decoration have vanished to a f few traces. On the contrary certainly Maximilian st. already showed such grandeur of plan, that it is yet without question one of the most beautiful streets in Germany. Its extreme width would be monotonous in effect, if it were in a straight line, and unless at fortunate distances those noble fountains were placed, whose equals are not again found in any German city. To this is added the mighty building of the city hall, that in spite of the simplicity of its external architecture is imposing by its masses alone, and is well calculated for the plaee.

From the early epoch of the Renaissance little longer exists. The palace of Fugger is a building of enormous extent, but on the facade it is without any architectural membering, rather intended for rich decoration by painting. The paintings recently executed instead of the vanished frescos by Burgkmair show a laudable endeavor, and contain much in detail that is pretty, but give a striking proof that in the artistic arrangement the coventionalizing of such monumental works, we still have to l learn much from that time. The interior still retains some vestiges of the original magnificence. In the front vestibule the cross vaults rest on Tuscan columns of red marble. Especially splendid must have been the first court, whose arcades after the Italian fashion rested on similar columns, though of rather

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ligs and rams' heads. Around the entire court the arches o
the rooms are covered by gable gray stuccoes on dark blue
ground. Above the arches are seen painted medallions, then pa-
nelled by red marble slabs. Above extends a frieze of figures a
es with historical scenes painted gray on gray, with one in-
[illegible]
Lilie, Revival of Augusta. Scenes of the centuries. Christ
the Holy Ghost. Probably remains of those mural paintings, whose
subjects were determined by the learned Vasari, and that
Vasari caused to be executed in 1545. The ... [illegible]
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... gray on a blue ground, also ... [illegible]
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... columns, and a vaulted upper story. Here all is genuine,
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A large court with ... on the three sides ... the rear
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rooms are only rooms that still exhibit their original ...
ic decoration. There are two rooms not assigned to the ...
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ft. long and thus nearly square. The larger is ... 49 ft.
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to the noblest of this kind, that we possess in Germany. The
smaller room (Fig. 172) is covered by a ... vault
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surfaces of the compartments rise from a rich cornice, and are
separated by partly gilded stucco figures (high relief) on a
blue ground with niches and busts. The carved surfaces of the

forms. In the depth of the rear rise massive marble columns t with divided shafts, the capitals luxuriantly decorated by foliage and rams' heads. Around the entire court the soffits of the arches are covered by noble gray arabesques on dark blue ground. Above the arches are seen painted medallions, that are filled by red marble slabs. Above extends a badly injured grieze with historical scenes painted gray on gray, with the inscriptions among others:- "The neapolitan war. Marriage of king Philip. Revival of Austria. Release of the daughters. Cleansing the Holy Land." Probably remains of those mural paintings, whose subjects were determined by the learned Peutinger, and that J. Fugger caused to be executed in 1516. The remaining figures are full of life and expression. Then a frieze of cupids with vases and scrolls, gray on a blue ground, also unfortunately destroyed. Entirely above is a blind gallery of wonderful little Tuscan columns and pilasters. A second court exhibits a gallery on Tuscan columns, which at one side supports an arched superstructure. Here is no trace of painting, all being whitewashed. The southern part of the palace originally composed of several houses has a separate entrance and opens into a great vestibule, whose cross vaults rest on very dry Ionic columns. Adjoining this is a third great court with arcades on Tuscan columns,and a vaulted upper story. Here all is desolate, but originally doubtless this part was adorned by color. However the whole proves a grand arrangement and former splendor. A fourth court with galleries on two sides opens at the rear into a vestibule, that leads to the arsenal square. Here was found the only rooms that still exhibit their original artistic decoration. There are two rooms now assigned to the Art Union, both 23 ft. deep and 14 ft. high, the smaller being 22 ft long and thus nearly square. The larger is a hall 49 ft. long. The small height has an unfortunate effect, but the decoration was evidently executed by Italian hands, and belongs to the noblest of this kind, that we possess in Germany. The smaller room (Fig. 172) is covered by a depressed trough vault, which the strongly ascending compartments intersect, the front surfaces of the compartments rise from a rich cornice,and are separeted by partly gilded stucco figures (high relief) on a blue ground with niches and busts. The curved surfaces of the

compartments are painted in light colors on a dark brownish-red ground. The rest of the tray vault is richly animated by stucco borders and paintings. The walls exhibit framed landscapes and ornamental paintings. Here as well as in the second hall prevails the kind of divided arrangements of vaults with stucco a and painted decoration, generally occurring in the Italian Renaissance, indeed particularly outside Venice. The longer hall is covered by a depressed elliptical tunnel vault. The decorative paintings here are chiefly colored (red, yellow and brown predominate) and are executed on a white ground. On the spandrels of the tunnel vault between the compartments are figures of half lifesize on dark ground. Reliefs in the fronts of the compartments are wanting, as well as the paintings on the walls. In both halls the vaults rest on a continuous cornice interrupted by consoles. The transition is alternately covered by masks or flowe" baskets and from these spring the extremely rich and finely membered stucco borders, that conceal all groins and accent the main divisions of the vault. Figures like ornaments are painted in fresco on the stucco with an almost inconceivable lightness, transparency and elegance. There extends through the whole a pleasing harmony of colors in spite of the overloading. Marble is only employed for the architraves of the doorways and the fireplace in the little hall. The vaults are massive and are entirely covered by painted stucco. That one here has to do with the works of an important Italian artist of the high Renaissance admits of no doubt. There is mentioned an otherwise scarcely known A. Ponzano of the school of Titian, whose name is read on the ceiling of the first hall. According to the evidence of the inscription the execution occurred in 1570-1572.

Otherwise I have to mention of buildings of the early Renaissance only that in which the Maximilian museum is now housed. But this is one of the most elegant works that originated rather early after the middle of the 16 th century, originally the house of a patrician. Like Palace Fugger it turns its long side toward the street. Two bay windows of small depth and rectangular plan project from the facade and accompeny the two upper stories. The sammel has one window in the front and the larger has two (Fig. 173). Both project above fine cornices and consoles decorated by the acanthus. On the larger one there extends

on the lower window sill a bronze inscription tablet with an elegant scrolled border and supported by cupids at each end. While here the cartouche work already indicates the advanced Renaissance, all else exhibits the refined forms and the ornamentally rich decoration of the early time. Thus the slender enclosing pilasters with Ionic capitals, the fanciful caps crowning the windows, the upper termination, the upper ending with its volutes and medallions, and before all the window base in the upper story with its fine foliage and sportive figures, recalling the most animated designs of Holbein, all being executed in sandstone with masterly freedom. One seldom finds in the German Renaissance such fully developed sculpture. On the smaller bay is seen before the lower window sill the conventionalized double eagle, enclosed by little columns with floating bands on which is read the saying:- "No more". On the upper window are two no less finely executed eagles on lions. The main portal of the facade has the low arch of the early Renaissance, enclosed by pilasters and frieze, which are covered by beautiful engraved surface ornaments. A smaller side doorway,not connected with the main portal,also shows a handsome enclosure. The little round window that lights the vestibule is filled by a finely conventionalized iron grille.

Not far from the Maximilian museum in the same st., a house in general still late Gothic presents a portal of magnificent Gothic design, over which the arms are supported by two lions, some early Renaissance parts. The vestibule of the house has a cross vault with dry Ionic columns, which we previously found in the Fugger palace. On the contrary all doors are Gothic; t the court with the upper gallery now enclosed by glass resting at both sides on net vaults, that stand or consoles. In front at the right is an extension of the lower vestibule on round Gothic columns. Thus both styles here play beside each other. The same condition is found on the old Welser house, that already b: its Gothic chapel with original early star vaults is interesting. The entire building with its high gable is mediaeval, but a gracefully decorated bay window bears the forms of a sportive early Renaissance, the foliage of a crisp form. There are several Latin proverbs.

Of the painted facades, that formerly determined the gay and

as a magnificent building. Far more Barocco but very instructive for comparison in respect to style, is the Moll house in Philip Welser st., whose frescos were by the younger Pordenone. Here evidently recedes the grandeur of the architectural treatment, that is so good on the Weber house and in the court of the Fugger house; the entire facade is covered by allegorical and mythological figures in luxuriant splendor of color; the architecture is here limited to the verw Barocco and swelled enclosures of the windows. But the entirety is of great magnificence and is freely executed.

The inclination toward relief decoration, as we find it exceptionally in a splendid manner on the Maximilian museum, appears to have but seldom occurred in Augsburg. However an example is afforded by the little narrow and himb facade of the C 2 in Maximilian st. It has a bay window entirely decorated by m medallions with busts in high relief; under and over each row of windows and finally again on the gable occurs this then a favorite mode of ornamentation. The other facades of Augsburg have no artistic worth after the loss of their frescos; only the numerous bay windows mostly arranged in pairs, sometimes polygonal and sometimes rectangular, give a more animated expression; yet even these are without architectural development. The tasteless curved gable, that we found in Ulm, is also seen here. Most of the earlier private houses have a vaulted entrance hall, spacious stairway and vestibule with rich wooden ceilings. In the general arrangement here in the 16 th century, m more than in any other German city, the influence of Italy makes itself effective. Particularly belongs here, that instead of the wooden galleries favored elsewhere in Germany, stone vaulted arcades from the rule. E. Holl's autobiography enumerates more than 60 houses, that his father had erected. Vaulted arcades on piers or columns almost elways occur there in the courts; also frequently terraces covered with copper; passages with marble floors, etc. But also generally occurs on the facades the German bay window (termed "projection", while "bay window" usually denotes the bay dormer), sometimes ornamented by sculptures. Most of the internal decorations have indeed been replaced according to the varying tastes of the times; yet one still sees beautiful doors, panelings and fireplaces in many houses, as that of Mr. Ammon (Anna st.) Dr. Kraus, etc.

splendid character of the streets, but very scarce remains exist. No German city has reached Aubsburg by far; it was the G German Verona. Already about the middle of the 15 th century is here proved the use of fresco; in 1448 C. Vogelin caused his tomb chapel near S.Ulrich to be painted with "wet washes". In the epoch of the Renaissance there are especially H. Burgkmair and Altdorfer, then Pordenone and A. Ponzano, with M. Kager about the end of the period and at the same time burgomaster of the city, Rotenhammer, J. Holzer and others, who practiced the art of mural painting. By Rotenhammer are the remains of frescos, which are seen in the formerly Hopfer house in Krotenau. Here are quite freely painted genii, that represent the four seasons of the year. In sucr mural paintings to the entire people were shown a reflection of their lives, views and course of thinking. The religious representations of the middle ages were soon supplanted by humanistic ideas; classical anticuity with its deeds af heros established one, Olympus with its gods, the antique world of fable with a strong addition of allegories, that toward the end of the epoch evermore assumed supremacy and goes hand in hand with the pedantic teaching of the time. There is besides a sensual pleasure in genre scenes, peasant dances, market and street traffic, all in gay splendor of color. A striking and in part well preserved example is afforded by the Weber house, a corner building on Maximilian st. On the front is seen a little Gothic portal with the date of 1517; but the frescos of the side facade would be placed about at the middle of the century, if we did not know that these were executed by M. Kager (first decade of the 17 th century). beneath the windows are cupids painted white on a blue ground and playing with dogs. Then two painted windows with figures looking out: an i ideal continuation of a row of windows. On the cross in the w window is a parrot. Quite above is painted a noble Corinthian portico in effective perspective and excellent proportions, a the columns as if in varied marble with capitals and bases of white marble; then a view of a square with a splendid facade. A triumphing soldier with other figures occupies the chief place, but is unfortunately much destroyed. Over the upper windows are colored festoons of fruits on red arched panels; on the larger wall spaces above are reclining figures painted white, the whole conceived in the sense of Venetian decoration

Some skilful decorative works are found in the various churches as evidences of the formerly elevated condition of the art industries. First in S. Ulitch and the choir stalls indeed no longer of the best time, but still beautiful in details and of noble simplicity. The stalls extend in a double row along the longer walls of the choir. Somewhat simpler but in any case by the same master are the stalls that are attached to the closing walls of the transverse aisle. In both cases the division of the rear wall is made by elegant Tuscan columns, in which is inserted a niche architecture. In the rpacious sacristy the walls are covered by cases for relics, etc. This is true of t the extremely rich prayer stalls in the Fugger chapel. Still more luxurious, but with an unusually picturesque effect are the confessionals in the northern side aisle, as well as the richly carved benches.(Entirely unbearable on the contrary are the immense high pedantic altars, pulpit and organ). Moreover a very stately stone decoration on the four side chapels built between the buttresses of the southern side aisle. Of the two middle ones, one is the Fugger chapel and the other is the Ulrich chapel. On these two extends an elegant marble arcade in good Renaissance. The ten arched openings are filled by tasteful iron grilles. The crowning is formed by statues of the 12 apostles. Notable are the wooden and iron grilles, that separate the two other chapels.

In the cathedral the grilles, that separate the chevet from the choir aisle of the eastern choir can partly compete in elegance with the most beautiful of the church of S. Ulrich, as most of them are very overloaded , even if constructed with astonishing technics. The same is true of the rich epitaphs, that consisting of the most costly kinds of stone, substantially contribute to the rich effect of this chevet. In the church of the Barefoot monks primitive stalls in the later Renaissance extend in double and triple rows along nearly all walls of the spacious building. The parapets of the galleries as well as the longitudinal walls of the choir above the stalls are intirely covered by panel pictures of the late Renaissance. Instead of the rood screen are found the remains of a beautiful g grille, that adjoins them at the middle of the standing font.

First about the end of the period, a greater impartance was

given to architecture here by the appearance of an important master. Elias Holl, according to an autobiography preserved in manuscript in Augsburg, was born in 1573 as the son of the master of works H. Holl in Augsburg, and he learned architecture practically at First under his father. Already his grandfather S. Holl was master mason, and grew still entirely in t the practice of the Gothic style. The father Hans, who died in 1594 at 82 years, and thus was born in 1512, had been employed with mixed architecture composed of mediaeval and Renaissance elements, of which one still finds traces in Augsburg as elsewhere. Yet he also understood the "Italian style", as he proved by a Ricklinger castle at Inningen. His numerous buildings, t that are accurately registered in his son's drawings, must have already given the city a characteristic expression. In great part they were citizen's houses, all of which he erected to m more than 60, distinguished by stately facades with bay windows, especially by vaulted arcades in the courts resting on columns or piers, also by terraces and magnificent halls. In the year 1573 he uas appointed by the Fugger brothers as their "daily master mason and master of works", and had much to execute for them. In 1576 he built the church of the monastery of Stern, where he lowered his son Elias at the age of 13 years to lay the corner stone in the trench; in 1581 the college near S. Anna was almost entirely rebuilt by him, in the court being an arcade 20" ft. long with arches on piers in two stories. In t the year 1586 the 13 year old Elias began as a mason under his father, indeed first on buildings that were erected for J. Fugger. He says, "that was a wonderful man, and I did well with him, since I could put good ideas in his head". He "drank each day alike fully beyond the time of the midday meal", but also loved joyous guests, and allowed nobody to go away. He wished to send the very youthful Elias with his son Jörg "into Italy"; but rightly the father held back the still immature boy, and caused him to make his apprenticeship under his own eyes.

At the death of his father, Elias desired to travel at the age of 21 years, but he became acquainted with the beautiful Maria Burckartin, who took from him all thoughts of wandering. He says, "I set my mind on this maiden maria, how I might obtain her as a wife". He succeeded; in 1595 he married her, and

after the following year he had "made his masterpiece", he must establish himself as a master. She gave him eight children, who exgept one daughterdied in tender youth. By a second marriage he had 13 children, with whom he succeeded better. The Holl wws a strong family; his father likewise had two wives and 20 children. A real life filled by work now commenced for the young master, and he had already built much for private persons,when in the year 1600 A. Garb, an important merchant took him to V Venice, where he particularly trained himself by the great buildings of palladio. He says, "I saw there all good and wonderful things, that were further profitable for my own works". At the end of January in 1601 he returned home. Nearly in the same year the 15 years older Schickhardt was in Italy. Although it was permitted to the latter to become acquainted with a far greater portion of the country, the Italian idea did not obtain the victory over the German so fully for a long time as with his Augsburg colleague. He was evidently more firmly rooted in his views and therefore combined in all his buildings the native traditions with the forms of the new style. On the contrary E. Holl cast off the last remnant of mediaeval tradition a and thenceforth built in the same style of the Italian late Renaissance. After his return home it was his glowing desire to ennoble his native city according to the model of the great Italian cities with buildings in a severe classical style.

First the magistracy entrusted to him in 1601 the rebuilding of the foundry, "since the men had seen the building in Venice, which pleased them well". To the young master was thus given the preference on account of his full knowledge of the Renaissance style of Italy. The building was let to him for 900 florins; that men were satisfied with his work results from the further payment of 250 florins, presented to him. Then followed in 1602 the Becken house on the Perlachberg. This was let to him at 1750 florins, but he received 250 florins additional, "on account of the laborious cornice after the Italian fashion, that cost much labor". These Italian laborious cornices are still to be seen, for the house still exists with its narrow and high facade, subdivided by three pilaster orders. The increasing importance of Holl meanwhile became so manifest, that in the same year, when not yet 30, he was appointed master of

works and master masonof the city. The salary of the position had been 80 florins, but to this were added 5 florins for a coat, 10 florins for house rent, 12 klafters of wood and other emoluments, as well as 1 florin per week as wages. But since he had made it evident, that he could earn more by private buildings for the citizens, then he was granted 150 florins instead of 80. He first drew the new view of the arsenal, that the former master of works J. Erschey had begun and had wrongly constructed. Holl's arsenal as it now exists, is a simple and dry work of sulky character and all that tastelessness of forms, then the ideal of the architect. In the same year he built also his first church tower near S. Anna. The old one had a pointed hip roof; Holl removed that and added two more stories, the lower being square and the upper octagonal "with columns and cornices, on them a pointed curved roof covered by copper". Thus here he introduced instead of the mediaeval pointed room the curved dome of the Italian Renaissance in German tower construction, which must give a substantially changed character to the external appearance of our cities. He himself indeed later rebuilt all towers on the churlhes, city wallsand gates of Augsburg in this manner. Then follows in 1605 the rebuilding of the Siegel house with great vaulted cellar and piers, "externally decorated by fine columns at the angles, the gable above mostly of stone work". The view of the exterior had been given by the painter J. Hamitz, which was held in high esteem by the owner Welser. Holl gave a splendid proof of his boldness and prudence the same year, when he raised a Roman m gegorial stone from beneath a fier of the church of the Barefoot monks fo: the pleasure of Welser, which neither the former architect nor "another prominent master C. Ross thought could be raised". Then follows in 1609 the new abattoir, that already proved the skill of the master, since its foundations entirely stood in the water. The stately plan was made effective by two flights of steps and a broad terrace like a forecourt with iron railings and strong balustrade. From the wide facade, that terminates with Barocco corner volutes, there rises at the middle a narrower gable with bold and dry crowning. The whole is massive with great strength and simplicity, in the sense of the mighty Italians of the high Renaissance.

The great number of buildings erected in his thirty years' service of the city, I have not been able to follow in detail. Only the Barefoot bridge is still to be considered, since he built it after the model of the Rialto bridge, or as he says himself, that he erected it "after the Italian manner" with retail shops at each side and a "small continuous vault in the middle. For his private buildings it is characteristic for the Italian tendency, that repeated marble floors, halls with "white work (stucco)," passages with "oriental modeling, fireplaces in the Italian manner" are mentioned. "On the whole" he says about 1616 that "it is inconceivable what great care and labor I have had here in my service for these 14 years as master of works for the city". The great energy and the enduring industry of the excellent master gave the city in brief time the stamp, that it still substantially bears. Even the dry and even tasteless forms, such as time has brought, his buildings have an undeniable grandeur of thought, of clear conception, more based on the massive than the graceful.

He attained the climax of his efforts in the erection of the new city hall, one of the most powerful works of the time. To him it was entrusted by the councillors, to cause to be erected instead of the ruinous old city hall of 1385 " a beautiful and well proportioned new one". "He had a hearty pleasure in this, the council would not regret, and even the common city would be well suited". He was able to avoid the provision for the s striking works of the clock by a proposal to raise the neighboring Perlach tower a story and transfer the clock to it. With equal boldness and prudence he began the work in 1614. The risky undertaking, that he had fully described in detail, was fortunately brought to an end with the astonished watching by the city, and in the joy and success he took his four year old son Elias with him, seated on the ball, which he had himself placed on the apex, and was proud of the courage of the child. Then was the old city hall removed. As shown by the still existing model, it consisted of a great corner house toward the Perlachberg and a tower with slender spire, adjoined by two smaller gabled houses at the other side. The building had a picturesque grouping, but was without artistic value, as then in the middle ages during the Romanesque and Gothic epochs, Augsburg

played no prominent part in the history of architecture. Particularly the removal of the tower with its perforated stone spire was a dangerous undertaking; but thanks to the foresight of the master, all left its place properly, and on Aug. 25 of 1615 he laid the corner stone, where again the little Elias must be in the trench, which so pleased the council, that they "granted him 12 whole Augsburg gulden for it in his stockings". Holl had designed three different models for the building, that are still found at the city hall. The two first, of which we give small sketches, show him entirely under Italian influences not only in the treatment of the details, but also in the arrangement of the whole. In both the building consists only of a colossal hall divided by columns, that opens with arcades as in Fig. 174 at the south side, or on three sides as in Fig. 175. The stairs are placed in a side building. Without question both designs aimed at a richer membering and more magnificent appearance of the exterior, which especially in Fig. 174 is enhanced to an imposing effect by the important proportions. But the councillors preferred for execution the third design, that treated the exterior rather tastelessly, with the omission of all decoration by pilasters and colunms or rich cornices. Yet the internal arrangement corresponds better to northern requirements, and also the exterior has an unusually massive effect as a colossal structure by its great masses. Compactly arranged, it rises as a rectangle 140 ft. wide by 105 ft. deep in three stories with four rows of windows. While the four corners terminate with a bold gallery as a terrace, the middle part of each facade rises two stories higher and then ends with high gable roofs, that intersect each other in cross form. The main gable, that is wider and also rises above the height of the transverse gable, may be about 150 ft. high and is crowned at each end by the emblem of the city, the pineapple on a bronze capital. How grand the architectural inclinations of the Augsburgers of that time were, wa may measure by the considerable sums, which the decorations required. The colossal pineapple cost 1000 florins, the gilded eagle on the main gable 2000 florins; bust the same for the cast grille in the portal with the two griffins that supported the arms; the magnificent bronze capitals of the 8 columns in the vestibule of the upper story each cost 800 florins.

lves [illegible] the [illegible] hall know how to increase this [illegible] [illegible], [illegible] he [illegible] to the conditions, that it would "give a [illegible] appearance [illegible] [illegible], and outside the city". If the [illegible] were [illegible] to [illegible] [illegible]; he then [illegible]-ly argued that "they would [illegible] not further [illegible] for such a [illegible], and they would not so [illegible] [illegible] the expense. It [illegible] a tower would amount to 200 florins more". They [illegible] [illegible] [illegible] to [illegible] [illegible], [illegible] [illegible] [illegible] within 5 years [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] climax of which the architectural peculiarities were [illegible]. For the exterior the master, as we have seen, [illegible] [illegible] to the local custom must reject all sculptured [illegible] and [illegible]. [illegible] [illegible] [illegible] models prove this [illegible] [illegible] [illegible] he was compelled to [illegible]. The external [illegible] [illegible] is simple and severe, only the principal portal is [illegible] by [illegible] columns with a [illegible] [illegible] [illegible] [illegible] [illegible]; the [illegible] [illegible] of the windows and the cornices are of [illegible], all surfaces covered by stucco. The numerous windows, [illegible] [illegible] in three stories above each other, are still [illegible] [illegible] with all [illegible] severity of form. The two towers [illegible] [illegible] [illegible] domed roofs, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], especially when one comes from the cathedral. In the [illegible] of the interior the master so [illegible], that [illegible] [illegible] [illegible] in the upper stories, he divided the building [illegible] [illegible] [illegible] walls [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] excessive [illegible] rooms in [illegible] formed in the ground story a [illegible] [illegible] [illegible] [illegible] [illegible] wide and 100 long, [illegible] on old engravings as the [illegible] "[illegible]". ([illegible] [illegible] [illegible]). [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], the [illegible] of this [illegible] hall [illegible] [illegible] [illegible] [illegible] [illegible], and it is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]; [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] hall, [illegible] [illegible] [illegible]. [illegible] pieces [illegible] [illegible] [illegible] 3, 5, covered by [illegible] [illegible] vaults [illegible] [illegible] [illegible] [illegible] [illegible] landings, the stage [illegible] [illegible] [illegible] [illegible] [illegible]

Even during the erection Holl knew how to increase this architectural zeal, when he stated to the councillors, that it would "give a heroic appearance both within and outside the city", if two towers were added to both side wings; he then industriously prayed that "they would also not further grudge him such a building, and they would not so closely regard the expense, if such a tower would amount to 200 florins more". They also acceded here to his wish, and thus arose within 5 years before 1620 the building in the form, that we now see it. The work is the highest climax of which the architectural peculiarities were capable. For the exterior the master, as we have seen, according to the local custom must reject all sculptured decoration and membering. Thuose much richer models prove what grander d designs he was compelled to relinquish. The external architecture is simple and severe, only the principal portal is enclosed by marble columns with a balcony in the second story; the architraves of the windows and the cornices are of limestone, all surfaces covered by stucco. The numerous windows , that risi rise in theee stories above each other, are still animated in effect with all scanty severity of form. The two towers with their elegant domed roofs, then the neighboring perlach tower with similar termination, give the imposing and attractive appearance, especially when one comes from the cathedral. In the distribution of the interior the master so proceeded, that in the ground as in the upper stories, he divided the building by two great walls extending in depth. The moddle one exceeding the side rooms in width formed in the ground story a grand vestibuel 52 ft. wide and 100 long, designated on old engravings as the lower "Pletsch". (A in Fig. 176). its cross vaults rest on 8 piers of red marble, the decoration of this colossal hall in three aisles is entirely plain, and it is imposing only by its vast proportions; merely the keystones of the cross vaults are characterized by apparently bronze rosettes. On the transverse axis of this hall, accessible from here, Holl placed both his stairs B, B, covered by inclined tunnel vaults with cross vaults over the landings, the steps still extremely steep. The four corners contain various smaller rooms that are all vaulted, C and D being guard rooms, E the archives, F a passage. In the second story os substantially the same division, except that

except that the front corners is a room 45 ft. square, at the left designated as a councli room, at the right is a court room. In the middle is again the same great hall as below, but with horizontal ceiling instead of vaults, its girders resting on columns of marble spotted with red and with marble capitals a and bases of bronze. The ceiling is very strongly treated and beautifully divided. Along the walls extend benches and at the principal facade opens a door to a balcony. Likewise the four angle chambers have beautiful wooden ceilings. The two stairs H, H, now lead to the third story (Fig. 177), which contains in G the golden hall extending through two stories, in J, K, L, M, being square chambers connected with the hall, and designated as "princes' chambers", like the hall being intended for great festivities. We have here the first example among us of a city hall plan, which in such comprehensive manner takes into account state apartments, that are strictly separated from the rooms serving for purposes of administration placed in the lower stories. In beauty of proportions this hall does not find its equal in the Germany of that time (Fig. 178). With a length of 100 ft. and a width of 50 ft., it has a height of 45 ft. It receives its light abundantly from the two ends, i.e. from east and west by 6 high windows each, over which are placed as many oval ones, to which are added 6 upper windows. The decoration of the hall teems with gold and colors, the walls are painted gray on gray below and became more colored and richer above. Six portals in dry Barocco forms, above being colossal niches with statues of princes subdivide the longer sides. Then follow lively genii, that support richly painted festoons of fruits, all this being produced only by painted decoration. Finally come colossal consoles arranged in pairs to support the cornice at the ceiling. The ceiling itself is a magnificent work in stucco, in whose panels are inserted paintings after the Venetian custom. The frames of these are richly gilded, but the carved ornaments are rather too large and dry, yet the whole has a mighty effect. The floor is paneled in marble. Magnificent are also the four princes' chambers with finely treated paneling of the walls and beautifully subdivided ceilings with great variety in motives. Also the four colossal black g glazed stoves are all different and true show pieces of fanciful

Barocco decoration. We have illustrated one of these in Fig. 63.

This was the climax in the creations of the master. When the building was completed, he planned the great folio volume in which we find his life story, which is indeed entered by a later hand on the basis of his own notes. But he himself commences
149 ces the book in his own hand with the following introduction:- In the year 1620 when he by God's grace and help completed and finished the new city hall, then his incumbent business allowed him somewhat more leisure, and also in the name of God to set down in this book some little of what, he had perhaps studied and learned from youth upward, and what he had as a custom in his works and to build, although he is now in the 50 th year of his age, and his eyes no longer follow the hand as before. But he does not do this to make fame for himself, but that his sons and posterity may have the use of it. But the energetic man did not go far with these sketches, and his literary remains nowise have the importance of Schickhardt's. Namely they lack all artistic interest; only once has he sketched a Doric
150 column in order to show its projection. The rest consists of the usual geometrical figures, problems in surveying and superintending, practical rules for materials, hand tools, recipes for making size, etc.

The fame of the master had soon extended afar. The council was so pleased by the building of the city hall, that it granted him a gilded beaker with the arms of the city in enamel a and 600 gold gulden. Also in other provinces has assistance was required; the castle of count Schwarzenburg at Schönfeld in Franconia was built after his plans; likewise the church of the Holy Sepulchre at Eichstadt and the castle in the Willibaldsberg for the bishop there. His last building of importance in his native city was the new hospital erected from 1625 to 1630. It was the last gleam of light in the life of Holl. Like his contemporary and colleague in art, Schickhardt, although in a different way, he must also fall in the storms of war. When the city was taken by the imperialists, the master was deposed from his position by the magistrates after the honest o official conduct for 30 years, or as he says, "because I did not go to the papist church, deny my true religion, and as men called it, would not conform". Still more severe measures were

taken, nearly all his property was taken from him, that he had acquired by honest work during many years, and had loaned to the city. For instead of there being due to him 12,000 florins, he could only obtain a bond for 4,000 florins, half of which he must lose on account of pressing necessity. The cruel edict, that bears the characteristic note:- "when men count from the birth of Christ, our loving Saviour", it must be expressly stated, that Elias Holl served the city "truly, uprightly, honestly, industriously and willingly, erected important buildings, and that we prefer no complaint on his account". At the taking of the city by the Swedes there ceased the"cruel oppression of conscience", Holl obtained his position again and had great care of the fortifications of the city"."When this as he says again became imperialist in 1635, perhaps on account of his great, hard and faithful service, he was punished by much billeting and contributions, so that a stone might be moved to pity". The pious man desired for"himself and his dear fellow Christians, that had equally suffered so much thereby, hence why not here below, so that iu that world be eternal joy and blessedness". With this ends his recodr. I only add to it, that not as heretofore read on Easter day of 1637, but first on Jan. 6, 1646, he died, as proved by a note of his grave stone inserted by the Augsburg magistracy in 1838. With Elias Holl closes the old architectsral history of Augsburg.

But from the end of the 16 th century date these noble fountains by which Augsburg has adorned its streets and squares, as no other city has done. Before all is the Augustus fountain (Fig. 179) cast in 1593 by H. Gerhard, the Mercury and Hercules fountains by A. de Vries and the Neptune fountain. In these works that have their centres of gravity in scupptured forms, one believes that he should not rely on native powers, but that Netherland artists were called, who then completely followed the Italian tendency. Thise works are not merely distinguished by the skilful treatment of the figure, but also in the architectural elevation testify ts the excellent style feeling of those masters. To these are added the magnificent iron enclosures, namely at the Augustus fountain the crowning scrolls and flowers of unexcelled beauty. Thisi fountains complete the grand impression of Maximilian street, that queen of German sts.

In the vicinity nf Augsburg at Kirchheim on the Mindel the castle of count Fugger, which was built in 1581, presents in its grea. hall one of the most splendid wooden ceilings of our Renaissance. With a width of 38 ft. by a height of 24 ft., the hall has a length of 96 ft. The ceiling is divided into three great rectangular panels considerably raised, whose centre is indicated by a still higher octagonal panel. Bold and wide borders likewise animated by panels of manifold forms enclose the whole. The richness of the membering, the strong beauty a and splendor of the carved work is connected in the happiest manner in a harmonious effect by the energetic accenting of the main lines and by the well calculated gradation of the different parts. To these are added the use of various woods, oak, linden, cedar and walnut, which produces such a rich shading, that only slight assistance by colors was necessary. The considerable depth of the entire section amounting to 6 ft. is only injured by the much too low height of the room according to the custom in south Germany.

433 CHAPTER X. FRANCONIA.

Scarcely less important for the development of the German Renaissance than the Swabian province were those regions of middle Germany, that extend on the banks of the Main and were inhabited by the Frankish race. They belong to the oldest seats of German culture. Already early had they strongly developed in them the spiritual power beside the princely, and thanks to the pure sense of the freshness of life of the people, had soon added thereto the independent strength of the citizens in a number of free cities. The mightiest archbishopric of Germany, that of Maintz, belongs to this series. To this was added the bishoprics of Würzburg, Eichstädt and Bamberg. The Frankish r race quite early had a series of emperors; prominent princes and noble families competed with each other in the much divided territory. To these were added the Teutonic order, that had its principal possessions here. By this division the land in the epoch of the Renaissance lost that concentration of princely power, that in Swabia by the ruling Wurtemberg family ensured artistic culture such a splendid bloom. On the other hand, the spiritual power expressed itself vigorously in magnificent monuments. But before all were the cities, which in wealth, s splendor and artistic perseverance assumed a high position. T These conditions could already be recognized in the Romanesque
434 epoch. The cathedrals of Maintz, Würzburg and Bamberg belong to the monuments of the first rank. Also the Romanesque minor arts have here their classical seats, namely in Bamberg. It is otherwise in the Gothic epoch. The centre of gravity then passes over to the citizen class. Cities like Nuremberg, Rothenburg and Frankfort compete in design and decoration of their parish churches; but with all skill in design, of wealth and decoration, just here was produced no monument of the first rank. Under these conditions the middle ages came to an end, and the new time breaks in, and also here is zealously greeted especially by the cities. It now comes to a series of important creations particularly in secular architecture, in which is reflected in many ways the culture of the life of the time. To the entire domain extends the advantage, that it is everywhere blessed with excellent building stones. Thereby the architecture guarantees a greater development of sculpture, that

never needs to have recourse to the substitution of painting prevailing in upper Swabia. In the characteristic architecture of this time win particularly the mighty cities like Nuremberg and Rothenburg, but also Schweinfurt and Frankfort have their animated expression. Besides the cities we then have to consider the seats of the secular and ecclesiastical princes. We n now consider the widely extended domain in its special geographical grouping, in which for convenience we do not include Rhenish Franconia in its entire extent.

RHENISH FRANCONIA.

The region of Rhenish Franconia was chiefly in ecclesiastical hands and also expresses this condition in its monuments. At the head stands Maintz, where the predominance of spiritual power strikingly appears in contrast to the neighboring Frankfort. If a city anywhere seems intended by favorable natural location for a flourishing development, so it is that the nobly placed Maintz at the confluence of the Main and the Rhine in a broad plain. The situation is even more advantageous than that of Frankfort. But if one compares the mighty development and the rich and independent flourishing of the latter with the conditions of Maintz, then the restricting influence of the ecclesiastical element is strikingly perceptible. Yet there are not wanting here a number of important monuments of the Renaissance; but they belong chiefly to church purposes.

Extremely early appears the endeavor to speak in the forms of the new style. First on the graceful tabernacle with magnificent iron grille of 1500, that is seen behind the high altar of the church of S. Stephen. Also the four columnar candelabras dedicated by the chapter in 1509, according to an inscription, belong to the new style and thereby are placed in the series of our earliest Renaissance works. But of greater importance is the noble tomb of archbishop Uriel v. Gemmingen in the cathedral (Fig. 180) executed in 1514 by an important master. It is a wall tomb of stately proportions, whose high arched f flat niche contains a finely executed Christ on the cross with four lovely angels soaring around him, who receive the blood of the Saviour in chalices. At the foot of the cross kneels t the deceased, protected by two holy bishops, and with an intent look at the Saviour. The composition and treatment of this fig-

figure betrays a distinguished sculptor, about in the tendency of the noble Riemenschneider, and the enclosing architecture bears the stamp of no less distinguished artistic power, that like the contemporary P. Vischer, combines the elements of the old and new styles in the manner of a genius. Then the pilasters with their original and elegant volute capitals, their broken cornices and the round arch soaring above them, as well as the cupids crowning the attic belong to the pure Renaissance; also the little columns, that were evidently intended to receive statuettes, that were not completed, project frog the surfaces of the pilasters, and are in a free Renaissance form, that finds its analogies on Vischer's tomb of S. Sebald; but the G Gothim, as if it would not give ground without a contest, presses in a wonderfully enough way with ogee canopies over the n niches designed for the statuettes, so that their finials rise above the volute capitals; and still more luxuriantly extends above the crucifix a stately ogee canopy in the splended forms of the late Gothic so victoriously, that it partly intersects the Renaissance arch and casts it into the shade. One will not readily find a monument on which the contest of both styles is more sharply expressed. It is as if two different masters wished to surpass each other in the composition of the work; but in truth the elements of two opposed artistic phenomena here ferment in the same master and are expressed.

The earliest creation of the developed Renaissance and in general one of the first in Germany is the so-called Jews' well on the market, according to an inscription erected in 1526 by archbishop Albert in honor of the victory of Pavia. Besides detailed Latin inscriptions there is read in German letters the warning:- "O consider the end". It is a triangular draw well, whose entablature rests on three piers, that rise from the lower stone curb. Dry consoles permit the transition between piers and architrave. The piers have border mouldings and plan ornamentation on their surfaces. The upper crowning belongs to the most charming works of the early Renaissance. Dolphins and sirens ending in foliage and supporting arms support the fancifully rich structure, from which rises a middle pier, triangular and with shallow recesses in which stand the figures of bishops. The whole is crowned by the statue of the Madonna.

The founder of this original work, cardinal Albert v. Brandenberg, archbishop of Maintz and Magdeburg, arch chancellor of the empire and administrator of the diocese of Halberstadt, w was one of the most powerful princes of the time, whose great promotion of art and science must be described as authentic and exhaustive. Then his work is also the before described memorial of his predecessoh Uriel v. Gemmingen. To the most important creations of the new style in Maontz belong the tombs of the cathedral. The great building indeed suffered by the French siege in 1689, even more by the contribution and burning in 1793, after which for 10 years it was furnished with only a temporary roof, served for a magazine of forage, and was abandoned to the malice of the soldiers; yet by a miracle it preserved an abundance of important monuments from all epochs of the middle ages and the later time. Among the latter is the tomb of Albert v. Brandengurg of 1545 to be mentioned, executed in a fine Renaissance, that shows rare purity of the forms, and only in the ogee volutes of the upper crowning, the rather theatrically posed Christ and the quite too vigorously dancing angel boys, betrays a tinge of mannerism. Characteristic of t the secular mood of the time is the crouching Pan, that with two rams' heads forms the pedestal of the figure. For the development of this and the following memorials it was decisive, that the artists had at command different stone materials beside the red sandstone, also the Nassau marble and the Solenhofen limestone, whereby an enhancement of the work was attained. The next succeeding monument is that of archbishop Sebastian v. Heusenstamm of 1555, substantially imitated from the preceding, only that the pilasters supporting the wall niches end in hermes, and the arch shows the trefoil shapi, whereby indeed a void in the composition makes itself felt, while other parts are not free from overloading. A rather heavy but skilful and richly developed Renaissance architecture is shown by the beautiful memorial of Brendel v. Homburg of 1562, distinguished by the masterly and animatedly treated portrait figures of relatives of the family, who kneel at prayer beneath the crucifix. Plainer is the same theme in the noble tomb of Gablenz of 1592, where the architectural enclosure is indeed of a purity and charm without xeample for that time, while also the

sculptured group is finely graduated. To the most magnificent and richest monuments of this later time also belong that of the prince bishop of Worms, George v. Schönenburg of 1595, and the no less lururious one od the canon of the cathedral Rau v. Holzhausen of 1588. To follow these works further lies outside our scope.

The excellent choir stalls in the chapter hall or rather in the chapel of S. Nicolas of the cathedral were already mentioned on page 92. They came from the former court church of s. G Gangolfs, that under archbishop D. Brendel v. Homburg was rebuilt in 1570 - 1581, and splendidly equipped. Since his arms occur on their backs, they manifestly date from that time.

Whatever else of Renaissance exists here belongs entirely to the late time. Thus first the former archbishop's palace, begun in 1627 under george Frederick v. Greifenklau, but only completed in 1675 - 1678. It is a stately building of red sandstone ashlars, divided in two stories with bold pilaster orders, that happily animate the long facade toward the Rhine. The building consists of two wings boining at right angles, and was originally intended for a more extended plan. At the corners of the main wing are placed bay windows set diagonally, that continue through both upper stories and end with curved roofs. The entire architecture is powerful and still ornamental. The pilasters are Tuscan below, then Ionic and finally Corinthian, and have on the lower part of the shafts ornaments in locksmiths' and leather forms. Similar decorations ornament the parapets of the windows. Broken gables, curved in the main story and straight in the upper one, crown the windows. All this corresponds to the forms of the Frederick building in Heidelberg, with which this building is indeed almost contemporary. Excellent iron gratings in the style of the time are seen in the lower windows of the facade. The interior was later entirely rebuilt and preserves no vestige of its original arrangement.

The former university is now a barrack, and is a simple high and massive building with plain coupled windows in four stories,



the whole without any membering or artistic treatment. Only the two similarly treated portals, enclosed by fluted Corinthian columns with banded shafts, make an elegant impression. The crowning forms an addition like an attic flanked by strongly

diminished pilaster and terminated by a gable, that contains the arms. The arch of the portal has a handsome iron grille. The building was begun oy 1615 by elector John Schweikard v. Kronberg, who also caused the palace of Aschaffenburg to be erected. Already in 1618 occurred the first graduation therein, which indicates the rapid completion of the simple building.

The gymnasium in Betzen st. , formerly Kronberger inn, first a priests' house and then a seminary, was transferred after #803 to this present use, is a building by the same prince. It has a diagonla bay window of very energetic and indeed rather Barocco, but unusually animated treatment. The forms recall the French architecture of the time, which indeed exerted an influence here. The interlaced volutes, the upper pyramids, t the Barocco borders of the elegant shields, the locksmith's ornaments, all has a picturesque effect and unusually elegant treatmentThe round arched portal is heavy in proportions and flanked by two bold fluted pilasters, above being an ugly empty gable. In the court is nothing remarkable, only the two polygonal towers with winding stairs; the portal to that on the left being enclosed by intersecting Gothic rounds.

Of private houses is to be mentioned first the house of the king of England, formerly "zum Spiegel". The facade is crowned by several high gables, that are animated by heavy volutes and pyramids. The left part of the facade, that lies on the Seiler alley, opens with three arches on well divided piers, the arches animated by dentils and egg mouldings, the keystones with well treated masks. Very beautifully is the inner court handled, surrounded by a boldly carved wooden gallery on projecting consoles, the subdivision full of rhythmic alternation, t the general effect picturesque in a high degree. In the Seiler alley is still seen another house with similar arches, such as were often arranged as merchants' shops in that time. The forms are already Barocco, the piers with rusticated ashlars. The d date of 1624 is read. A magnificent facade is then that of the Roman emperor, formerly "to the great star", also called"Marienburg", like that previously mentioned , built by a rich landlord Rokoch, and like that serving as an inn, at both sides being high gables with curved Barocco forms, subdivided by half columns on consoles. In the middle rises a little turret ending

with a dome on columns, above it is a statue of the Madonna w with wagnificent iron work as a crowning. The three portals of the facade are dry Barocco flanked by columns, those at the s sides even being spirally twisted. In the pedantic time were added some figures in the interior of the vestibule of the house with very dry stucco decoration on the vault; cupids and other figures alternating with foliage, great panels between them, mostly filled by painted arms. The wide stair ascends to the left by a flight broken at right angles with landings, the entire room vaulted and all stately. A skilful building is also the Knebel house near S. Christopher, with beautiful bay windows supported by caryatids; the portal next the stair tower and the window architraves elegantly ornamented. The building was erected soon after 1598 by the canon W. Knebel v. Katzenelnbogen, and like many others is a type of a noble's house, as chiefly expressed in episcopal cities.

Also a private house of the same time is seen in Augustine st. ending with a high gable. The angles of the facade have s rusticated ashlars, the wall surfaces are plastered, the gable has heavy and ugly volutes, all very rude and mechanical. Very Barocco is also a half timber building in Leihaus st., that however imitates the stone style. Only the ground story consists of ashlars and at top has rich and boldly treated consoles. The upper story is divided by pilasters like hermes.

The mighty region on the Rhine presents but small gain. The devastating invasion of the French indeed destroyed much here. Unusually rude in treatment but of picturesque composition is the Hilchen house in Lorch, of which we give a representation in Fig. 181. A high and wide gabled structure with sportive volute and shell crownings, subdivided by tasteless bands and mouldings. The ground story is in ashlar work, the rest of the facade merely plastered, the structural porch of sandstone, a and indeed the columns, angle quoins, panels of the window parapets are red, the pilasters, window architraves and mullions are of yellow stone. Most original is the bay window, around which extends a balcony resting on stumpy columns and elephantine corbels. Men evidently for the construction had at command but small manual practice. The unimportant and awkwardly treated portal leads to a low vestibule and this to a winding

stair, that lies at left in an adjacent house, a plain half t timber structure. The principal story contains a stately hall with a simple beam ceiling, but the bay window has a Gothic star vault. Beside are two other rooms. Between these rooms runs a passage with a tunnel vault, at the left lies the kitchen with other inferior rooms, these also having tunnel vaults. The door into the hall is still Gothic. The second story has the same arrangement. A great cellar is here doubly justified in the land of the best Rhine wine, extends under the house and is valuted on columns.

Of quite another sort is a house in Eltville (Ellfeld), that belongs to the end of the epoch. With one front lying toward the street, it is otherwise enclosed by a great garden with magnificent trees and shows in its arrangement the character of a prominent country seat. Therefore all all the stress is placed on the high ground story, to which is only added the unimportant upper story. The latter is entirely without ornament and is intentionally made thus, while the ground story exhibits an elegant treatment. The wide triply divided windows enclosed by slender Ionic pilasters, divided and crowned by gables; the pilasters are fluted, the lower part of the shaft adorned by ornaments in the locksmith style. The angles of the house are enclosed by broad and simple pilasters. The little bay window on the street is indeed a later addition. The portal lies on the garden side. On the gateway at the rear of the estate are seen a double arms and the names of "P. B. Langwerth v. Simmern and C. v. Langwerth, born v. gemmingen.

The city hall at Kiedrich witt its two bay windows is a not unimportant building of the Renaissance time, and several richly ornamented wooden buildings there belong to the same epoch. In Great Steinheim opposite Hanau the Huther house is a skilful work of the time, with a stone bay window and wooden superstructure.

In Wiesbaden the former city hall on the market place now s serving as telegraph office is a plain building of good proportions and an appearance full of character, for the late date of 1610, which is read over the portal, strikingly severe in treatment, A stately double flight of steps that at the two lower landings leads to simple arched portals, at the upper to

the principal portal, occupies almost the entire breadth of t the facade, All portals and also the two opening to the cellar and spanned by round arches, the main portal flanked by bordered pilasters, that have rosettes as panels. Also the windows of the two principal stories are round arched, the lower divided by broad mullions with stone crosses, the mouldings still like Gothic with rounds and coves. The upper windows are moulded somewhat differently and are intersected by a transverse bar, over which the middle mullion divides into two pointed arches. Above the middle of the facade rises a little stepped gable before the high shed roof. Also the main roof has similarly treated gables at the sides, that omit all rich membering. The structural parts, namely the enclosures of windows and doorways, consist of sandstone, but on the contrary the surfaces are plastered, only bordered at the angles by rusticated quoins. One can hold the plain building, which is still full of character, to be a work of the beginning of the 16 th century. It is to be stated that only the ground story with the flight of steps belongs to the old building, the rest having suffered a r restoration in 1828. This then explains the striking forms of the upper parts. The carved, gilded and painted panels of the windows are now preserved in the museum at Wiesbaden. They were made in Strasburg by J. Schütterlein, while the stonecutting was entrusted to a Maintz master C. Flügel. As architect is n named V. Baussendorf, as executing foreman A Schöffer.

Frankfort affords richer spoils. The city had quite early by its favorable location as mediator between South and North Germany, had attained high importance by the commerce and manufacturing industry of its inhabitants. Its fairs, that already had great importance since the 14 th century, still further increased their value fosall German commerce. Also when the city must suffer greatly in the Smalkald war, its power and prosperity were still sufficiently great to be expressed in an excellent civic architecture. Something of this time is found in the Römer. In the little court two portals are treated tolerably alike and only vary in details. Round arches on piers are finely membered, archivolts with pearl beads, the whole enclosed by lintels with pearl lines and faceted panels, enclosed by projecting Corinthian columns, the lower part of the shafts with

[illegible]
... the frames with features of [illegible]. The whole ornamental [illegible]
building, as first windows with mullions, still in Gothic style but enclosed by Renaissance pilasters. Besides a winding stair with Gothic twisted newel; all doorways and windows are also with mediaeval mouldings. The date of 1552 is read above on the wall of the court and can very well pass as correct for these parts. Next by is a second court in the [illegible] house, likewise with a stair of almost similar arrangement and construction. But then is a larger main stairway with twisted newel, then is found in an entirely [illegible] stair hall of 1607. Of the [illegible] still [illegible] architecture of this interesting work, a view is given by our Fig. 182. Remarkable are the magnificent wrought iron grilles that fill the outer railing of the stair. The [illegible]

surfaces of the pilasters and the grotesque forms' heads [illegible] are characteristic of this late epoch. In the interior the [illegible]

[illegible] free out dry round arched portal is richly developed [illegible], the pilasters fluted, the pedestals with ornaments in [illegible] style, likewise on the spandrels of the arch, the [illegible] trance lion's head on the keystone, makes [illegible], and iron grille in the portal arch. The entire façade [illegible] recessed piers.

Just as everywhere in the old parts of Frankfurt [illegible] the [illegible] continues the private architecture. Each house [illegible] to the streets by arches of wide span on columns. Closed below by shutters, these arches are open only filled by glass with iron grilles protecting the tympanum. In their openings [illegible]

fair, are required the opening of the arches. The upper [illegible]

elegant masks and festoons of fruits, wonderfully carved lions' heads, in whose manes almost now appear the long perukes, masks on the froeze with festoons of fruits, the whole ornamental and with striking effect. If one enters here the lobby of the rear building, he finds windows with mullions, still in Gothic style but enclosed by Renaissance pilasters. Besides a winding stair with Gothic moulded newel; all doorways and windows are also with mediaeval mouldings. The date of 1562 is read above on the wall of the court and can very well pass as correct for these parts. Near by is a second court in the Limburg house, likewise with a stair of almost similar arrangement and construction. But then is a larger main stairway with twisted newel, that is found in an entirely ruined stair hall of 1607. Of the bold and still elegant architecture of this interesting work, a view is given by our Fig. 182. Remarkable are the magnificent wrought iron grilles that fill the outer railing of the stair. The string is adorned by flat borders in fine execution. The faceted surfaces of the pilasters and the numerous lions' heads employed are characteristic of this late epoch. In the interior the newel is terminated at top by a lion holding the arms. The exit here toward Limburg st. consists of a wide driveway with Gothic net vaults on elegant Renaissance consoles. The facade has a fine but dry round arched portal in richly developed Doric style, the pilasters fluted, the pedestals with ornaments in the locksmith style, likewise on the spandrels of the arch, the architrave finely membered with pearl bead and egg moulding, a fierce lion's head on the keystone, masks at the angles, splendid iron grille in the portal arch. The entire facade here in the ground story is in great arched openings, that rest on dry faceted piers.

Here as everywhere in the lod parts of Frankfort regard to the fairs dominates the private architecture. Each house has in the ground story an arrangement of fair vaults, that open to the streets by arches of wide span on columns. Closed below by shutters, these arches are open only filled by glass with iron grilles protecting the tympanums. In their openings could the merchants unpack their wares and arrange them before the official ringing of the bell announced the opening of the fair, and required the opening of the shops. The upper stories

are almost entirely constructed of plain half timber work, but on bold and often very elegant stone consoles , project far beyond the ground story. Much of this architecture is still preserved here. Nearby in the same alley on the Glesernhof are two excellent window and doorway panels with nobly conventionalized iron grilles.

The show piece of this architecture is tha Salt house at the corner of the Römerberg and the Wedel alley. The longer side lying on the alley exhibits five great arches on boldly faceted rusticated piers of excellent treatment, the arches filled by iron grilles, the foremost both most beautiful and richest. B Bold consoles with masks support the projecting beams of the upper stories. One here correctly sees how the concentration of mediaeval cities compelled the utmost use of space at the cost of air and light. The upper walls still show rich traces of paintings, below being wide pictures with figures and landscapes, in the middle are festoons of fruits, again with figures above, but at top are two rows of festoons of fruits. All very rich in colors. The narrow gable end next the square represented in Fig. 183, is then entirely of carved wood, indeed in complete imitation of stone decoration like an overlay of wooden boards, a curiosity of architecture, but masterly executed in flat relief, with single heads projecting between, full of relief effect. Beneath the windows of the principal story, on the sills are the figures of the seasons of the year as well as genii with festoons of fruits and arms. With these is the gable of enormous height, freely curved but without steps, instead having great pointed projections. The wooden stairs in the interior is a skilful work of the 18 th century.

This house stands there with its harmonized treatment, while other wise the contemporary private buildings in Frankfort are satisfied with bold arched architecture in the ground story, and the upper stories as a rule are without artistic development. They were retained in great part for mural paintings. One also sometimes finds picturesque old inns, thus in the old Mainz alley No. 15 is an inn with two wooden galleries above each other with open stairs, the supports of the lower gallery diminished like steles. In this alley are still found several houses with consoles treated in relief, apparently of the same time and

perhapc by the same hand as the before mentioned works on the Römer. Thus the House zum goldnen Kängen at No. 54; further the corner house of Kerben alley, etc. A great and splendid facade of the latest time and marked 1637 in the Sall alley, No. 29, with unusually rich but already rather too irregularly treated consoles, the arches very elegant and delorated by egg mouldings, pear beads and dentils, on rusticated piers, whose ashlars have rounded angles, no longer as energetic and marked as the earlier. It is a double house with two gables. On the other hand the corner of the market and the Römer is formed by two very narrow houses with only one gable in common. On the corner of the first is seen Adam and Eve carved in wood; below is "this house stands in God's hand, zum kleinen Engel is it called". The other next the Römer has a half story above the ground story, with graceful little Gothic windows, whose arches are thrice broken (foiled). Otherwise it has Renaissance forms. A bay window projects on wooden beams with masks, in the upper story being satyrs as consoles. There is the saying:- "Blessed are they that fear the Lord". The upper part of the facade is entirely covered by slates, the bay window ends with a polygonal tower roof, all structural parts, posts and consoles, are of wood. Thus here beside a rich and boldly developed stone architecture wooden construction proceeds without interruption. One of the latest and richest houses of this epoch is the golden Waage (scales) at the corner of Höll alley on the market. The pilasters are entirely diamond paneled, also the very high arches, all unusually slender. The consoles are rich but of ugly general form, not as finely developed as the earlier ones; the angle console rests on a crouching female figure, the third story on consoles of a lighter k kind. The architect sought on this house to excel all others by richness, but he missed in his forms the nobility of the earlier works. Magnificent are the iron grilles in the arches. Near the White Buck, is the little and unimportant house, but with one of the finest consoles of this time; a nude boy with outspread arms holds the ornamental volute, an ingenious motive with beautiful profile. Dry and bold is the house at 27 New Krem, the arches membered with full animation, the consoles dry and richly treated with masks and Ionic capitals, the angle

console especially elegant. One of the finest iron works is f finally on the house at 21 Saal alley in the portal arch and dated 1641. In the middle is an interlaced penmanship scholl, near it is a blowing cupid, masks and other fantastic things. Finally is still to be remembered the fountain on the market place, likewise from the end of the epoch, an octagonal stone basin, from which as usual rises a square pier with forms of the Virtues in relief; above is a cap, whose profile is energetically curved by blowing sirens. The animated figure of Justice crowns the whole.

If in Frankfort the civic architecture of the time exclusively appears, then the neighboring Offenbach presents in the small Isenburg palace an interesting example of the seat of a prince of the time. Sinca this has already been fully represented, I must here limit myself to essentials. Count Reinhard v. Isenburg, who chose Offenbach in 1556 as a residence, caused the old ruined castle to be removed and a new one to be erected instead. Since this was already completed after three years, one may assume that it was no artistically executed work. Already in 1564 a fire destroyed the entire building to the north facade. On this the count built a new palace, which was completed in 1572, yet in the internal construction first in 1578, indeed under count Philip, brother and heir of the builder. T The show piece of this new structure is the south facade with its arcades enclosed between two octagonal stair towers, of w which our Fig. 184 gives a part. In the ground story is a very high portico with slender fluted Ionic pilasters, elegantly d decorated in the spandrels of the arches and the frieze. The two upper stories, that manifestly must join the low stories of the interior, must therefore be very depressed and have only architraves instead of arches. In the second story the piers are decorated by male and female figures like hermes, in the third they have simple flutes. The entire structure is erected with great ornamentation, especially on the friezes by elegant scroll work and on the parapets by richly executed arms. It has the character of a gracefully sportive early Renaissance, allied to that on the Otto Henry building at Heidelberg, nearly approaching that building in fineness of ornamentation, but inferior to it in figures, entirely aside from the fact, that

the proportions do not equal it by far in beauty and rhythmic developmenta Above the roof of the upper portico the main building rises one story higher, and is divided by hasteless paneled pilasters. The lower porticos are covered by cross vaults, and the upper has a horizontal ceiling formed of stone slabs. The upper portico has a less refined treatment than the two lower ones, and betrays the hand of an inferior architect. That furthermore also the main building was raised a story later is proved by the representation of the north facade by Merian, where moreover instead of the existing mansard roof is found a high gable roof. Of the two winding stairs, the western especially has a beautiful construction where the string is carried around three slender columns. The termination is formed by an elegant star vault. To both stairs lead richly treated portals.

The interior (Fig. 185) is only remarkable for the ornamental ribbed vault of the ground story. In the western hall 68 ft. long and 25 ft. wide it is a net vault with intersecting ribs, in the eastern smaller room is a cross vault. Adjoining the hall is a bay window projecting north, rectangular and with windows, terminating in the uppermost story with a terrace with an open balustrade. Beneath the windows extends late Gothic f fluid tracery. It is seen that these parts still belong to the mediaeval building. Wonderfully enough the two round towers at the western and eastern ends of this facade extend halfway into the internal rooms and half outside, where they end in the top stories now as balconies enclosed by balustrades. The keystone in the western tower bears the date of 1578 and the monogram A. S. At present the building serves the most diverse purposes and leaves much to be desired in regard to its preservation.

Of quite different importance is the grand castle at Aschaffenburg, one of the largest buildings of the German Renaissance. After the city with its rich monastic properties had fallen to Mainz, archbishop Adalbert, count v. Saarbrücken enlarged and fortified the castle. In the peasant war of 1525 it was destroyed to the foundation walls, and a second destruction befell the building in 1552 by the troops of count v. Oldengurg. First in 1605 was built a rich new building, the still existing magnificent work, at the order of the elector John Schweikard v. Kronberg by G. Riedinger of Strasburg as the residence of the

archbishop of Mainz, completed in 1613. On a vast terrace rising high above the Main (Fig. 186),it appears as a rectangular plan, flanked by four great towers at the corners, the middle of each facade characterized by a high gable in the luxuriant forms of the time. The ground story and the two upper stories
457 are separated by bold cornices, in which in opposition to the bold vertical tendency of the towers and gable, the horizontal tendency appears in long lines. The windows in the three stories are divided by stone cross mullions, and in a well calculated accenting are crowned by broken gables or fanciful Barocco caps. In the middle of the facades are magnificent portals arranged in similarly rich forms. With a grand effect is the great rectangular court. In the corners lie polygonal stair towers with masterly built winding stairs,whose steps rest on slender columns. The connection of these stairs with the court was originally made by arcades. Also here the middle of each facade is designated by a gable. But especially richly is treated the portal, that leads to the chapel (Fig. 187). Arranged like a triumphal arch, it is distinguished both by clarity of composition and noble proportions, by bold yet elegant membering and magnificent decoration by sculpture. Then the Barocco elements appear massive and are substantially restricted to the curved and broken gables, that crown both sides and the m middle raised panel. The beautifully developed coupled Corinthian columns, that form the enclosure of the arch, are partly fluted and partly have their shafts ornamented in the iron style. Similar ornamentation dominates the frieze and other surfaces. The whole is full of an energetic feeling of life, magnificent and also masterly executed. Generally the building, erected in fine ashlars of red sandstone, is a work of the first rank. The regularity of plan here has not led to tastelessness, but rather is proud and arrogant power. An older square tower of mediaeval design, probably from the building of archbishop Adalbert, in spite of its lack of symmetry is taken into the neu building. Notable are particularly the development of the massive corner towers. They terminate with splendid galleries on a strongly projecting cornice with consoles having elegantly sculptured heads. Above follows a smaller attic and then the charge to the octagon, which is pictqueresquely crowned by a dome and a lantern. Of the simple but stylish stucco

decorations of the tunnel vault of the principal driveway, we have given a representation in Fig. 115. Also here is expressed a powerful but elegant sense of form. The building, of which only a dry contemporary publication exists, merits in a high degree accurate drawings and publication.

Of the monuments of the monastery churches, the beautiful monument of the elector Albert v. Brandenburg and the tomb of
453 S. Margaret with its elegant composition, both works of Vischer's foundrw and creations of the noblest early Renaissance, were already rated on page 79. The other works belong to the Renaissance later strongly inspired by the Barocco, and this is also true of the choir stalls as well as of the luxuriant Barocco pulpit and some tombs, among which the best and simplest is that of the knight P. Brendel v. Homburg from the year 1573 is distinguished.

454 LOWER FRANCONIA.

Also in lower Franconia the bishopric of Würzburg forms a chief seat of ecclesiastical power, in this epoch being the c centre of artistic endeavors. The secular princes and nobles receded on the contrary, and only the citizen class in the larger cities acquired any importance, even if not one of the first rank. The architecture here also receives a strongly sculptured character, which is peculiar to the entire Franconian region, and is based on the use and artistic treatment of a good sandstone.

We commence with Wertheim, the little old city so charmingly located at the confluence of the Tauber and the Main. Its Renaissance monuments, if we except the tombs mentioned on page 82, are not of great importance. The old castle with its red masses of masonry comes into consideration rather as a picturesque ruin that as an architectural composition. Yet there is seen on an octagonal tower a portal of 1562, that is treated entirely in the style of the early Renaissance, and has a charmin effect both by its original composition and by its execution. The simply moulded round arch is enclosed by broad Ionic pilasters with pretty foliage, their pedestals adorned by lion's heads. Above the simply treated frieze rises an attic, enclosed by candelabra columns, and which is filled by elegantly treated arms. A second frieze contains the inscription, that names as builders count Louis v. Stollberg and his wife Walpurga. The

The upper termination is formed by a richly moulded capital.

[illegible]

[illegible]. Close to the city ha[illegible] on the market place [illegible]

[illegible]

stone and its cross form are connected by an arch [illegible] carved

of [illegible] gives a small-scaled moulding connected by [illegible]

the piers. The old arrangement is destroyed and replaced by [illegible]

door, the opening of the well is covered and its former [illegible]

is removed. Yet on the architrave is still seen the [illegible]

[illegible]

ing against the four piers are statues, the front one being a

[illegible]

architect. The last has given himself a shield with the stone-

[illegible]

Vogel. As a counterpoise to these three worthy persons the [illegible]

[illegible]

secretly paid a [illegible] homage to classical antiquity. Likewise he

[illegible]

characterized as Venus by arrow and apple. These [illegible]

ures are further by a much inferior hand. On the fountain is

read: " In the year 1574 an honorable councillor of this city

has caused this fountain to be made for the use and pro[illegible]

of the common citizens. It cost a quarter of [illegible]. 7 1[illegible]

[illegible]

attached to the [illegible]. Behind the fountain is a house, [illegible]

around story [illegible] on the [illegible],

[illegible] being connected with a long inscription. [illegible]

[illegible] announcement scrolls in low relief. Besides

this is a [illegible] renaissance [illegible] flanked by

[illegible], also not important. Many other houses also

still show here or there carved [illegible]

ance of an architecturally developed [illegible]. [illegible]

[illegible]

windows are narrow [illegible] of [illegible] on the [illegible]

the consequence of [illegible]

as a [illegible] building of [illegible], [illegible]

[illegible]

[illegible]

[illegible] at least. [illegible]

on the city hall and a small octagonal building, full of [illegible]

The upper termination is formed by a flatly handled shell niche. The forms strongly recall the earlier portal of the castle at Tübingen. Below eo the city is found on the market place the original draw well, that we represented in Fig. 188. On four piers set in cross form and connected by an architrave curved at bottom rises a shell-shaped ending decorated by statues like the piers. The old arrangement is destroyed and replaced by modern, the opening of the well is covered and its former curb is removed. Yet on the architrave is still seen the hook for the pulley, that formerly raised and lowered the buckets. Leaning against the four piers are statues, the front one being a knight, the two at the sides representing a magistrate and the architect. The last has over himself a shield with the stonecutter's mark and in his hand a tablet with the inscription M. Vogel. As a counterpoise to these three worthy persons the master has added on the rear pier a luxuriant female hermes, and thereby paid his homage to classical antiquity. Likewise he has placed on the top of the rear cap a nude female figure, characterized as madam Venus by arrow and apple. These upper figures are further by a much inferior hand. On the fountain is read; " In the year 1574 an honorable councillor of this city has caused this fountain to be made for the use and prosperity of the common citizens. It cost a quarter of grain, 7 1/2 gulden and a --- of wine. This well stands in God's hand and is dedicated to the angels." Behind the fountain is a house, whose ground story bears two reclining skeletons on the frieze, between them being an hourglass with a long inscription. At both sides are executed unimportant scrolls in low relief. Beside this is a house with handsome Renaissance portal flanked by Ionic pilasters, also not important. Many other houses also still show here by handsome carved consoles the long continuance of an artistically developed wooden architecture. Particularly rich is the house at the corner of city hall alley. Bay windows are rarely found, two of polygonal form on the market are constructed of wood with artistic importance. The city hall is a Gothic building of slight nature, but is distinguished by a double winding stair. The forms are still mediaeval in spite of the late date of 154-. (The last digit is omitted).

Somewhat richer is the spoil at Lohr. First is to be mentioned the city hall as a small original building full of character

from the end of the epoch. It forms a rectangle that in its u upper parts, especially the roof and the gables, has suffered by modern alterations, but otherwise retains the original character. In the ground story it opens around by great and wide blind arches on richly divided piers. The membering of the arches still entirely in mediaeval fashion consists of an animated alternation of coves and rounds. An arch at each side has at each side projecting fluted columms, on the main portal with hermes as the entrance. All this is effective and good, although in the details of the antique forms prevails no full understanding. The two upper stories exhibit stately proportions in height and receive abundant light through broad divided windows with Gothic mouldings. The angles of the building have an energetic enclosure by bossed ashlars. The entrance to the upper stories according to the mediaeval fashion still lies in a projecting tower at the right side with winding stair. In the interior the council hall is interesting by a stucco ceiling of simple but animated divisions, represented in our Fig. 189 at the top on the left. Then "M.K., H.M., M.D.B. To God alone is the honor". (The monograms indeed refer to the magistrates at the time). An iron column has replaced the original wooden post, on which the beam doubtless rested. Likewise the roomy anteroom, that alwans precedes the hall, has a pretty ceiling of alternating divisions, in our Fig. being represented at the middle below, and above at the right. It rests on two heavy round supports of wood. The horizontal in the second story is entirely modernized, but the anteroom still has its two fine wooden Corinthiancolumns and a ceiling divided in different panels (at right and left below in our Fig.).

Then is still found here a somewhat earlier building, that now serves as district offices, originally the castle of the elector of Mainz. it is a small and picturesque arrangement, rectangular with a projecting middle building, that is flanked by two round towers and has a balcony between them, while a polygonal stair tower projects at the right wing and also a little round tower at the left. There is read 1570 over the little doorway of the stairs, also beside it is 1554, on several other portals are 1570 and 1590, and then on each of the lower windows of the facade is 1562. In the forms is still much

Gothic. The enterior has beautiful and lightrrooms in comfortable size and connection, with the rural surroundings affording the impression of a comfortable summer residence. In the ground story is a great room with stucco ceiling similar to the work in the city hall, but with different motives. To the old decorations still belongs a magnificent green woolen tapestry worked with gold and a great black glazed tile stove enclosed by twisted columns in two tiers, and adorned by finely wrought e emperors' heads. On the stone lower plinth are the arms of Mainz and the date of 1595; on the iron plate is 1501, which must be likewise called 1591, since the forms are already Barocco. One of the little corner towers originally constructed above the little castle chapel.

In Ochsenfurt are seen on many houses portals with grotesque masks; otherwise the pr vate architecture of this very picturesque little city presents nothing architecturally remarkable. The city hall is a mediaeval building of 1599 with a flight of steps,whose railing shows late Gothic tracery. In the interior is an anteroom with bold beam ceiling on octagonal wooden posts, the beams all with painted ornaments in which occur Renaissance motives. The council hall is similarly treated, and the walls are covered by paintings that represent Susanna in the bath, Christ with the adultress and the last judgment. all were repainted later. Interesting are the old tables with their massive wooden construction. The date of 1513 on the door with Gothic iron fittings indeed is true for the entire decoration.

Somewhat more productive is the little M.rktbreit. For it has an original city hall of 1579, that rises in picturesque arrangement beside the Breitbach flowing through the city. It is a rectangular building, whose north side extends next the water and is flanked by a round tower at the northwest angle. On the other hand at the northeast projects an addition of 1600, that bridges the stream by a gateway. This building at the same time forms the old termination of the city, and is carried over a massive arch of the bridge like a tower, and is crowned by a high energetically treated gable in very picturesque form. The gate itself is built of great ashlars with bosses in dry rustication without pilasters. In the second story is found a great anteroom, whose beam ceiling with mediaeval mouldings rests on four wooden posts. Adjoining this is a spacious corner room,

that by its deep and wide coupled windows and well preserved wooden roof, as well as the paneling of the walls makes an incomparably picturesque impression. The wooden covering namely has its sparingly distributed old polychromy in blue, white and gold, but is strikingly effective on the darnened deep brown wooden ground. The upper hall corresponding to the lower one also has its old beam ceiling. In the forms are everywhere mediaeval echos, as especially the windows have the late Gothic terminations by broken circular arches.

To the end of the epoch belongs a great gabled building on the market, now the county courthouse. The forms are here those of the developed Barocco style, namely the fantastically treated main portal. The stone cross mullions of the windows are treated in the antique sense as pilasters; likewise pilasters with architraves enclose each window. In the interior the long corridor with a tunnel vault leads to a stone stair, that ascends in four flights broken at right angles. At the rear of t the building rises a square tower with a curved domical roof.

The Giebelstatt in the vicinity must indeed contain a well preserved castle of very skilful architecture, that I have not seen. (Note by E. Paulus). It must in its character follow the castles of Reinsbronn and Wachbach to be described later.

WÜRZBURG.

To a more important development and richer employment attained the Renaissance in Würzburg. The old episcopal city was already in the earliest time the centre of culture in Franconia, and has still retained until the present day much of that old grandeur, according to what Merian's Topography illustrates for us is certainly one of the noblest views of cities in Germany. What the powerful city still contains of Romanesque monulents, and first the mighty structure of the cathedral, belongs to the most important of that epoch. Less richly appears the Gothic, yet it exhibits the charming work of the chapel of S. Maria w with its precious sculptures. Sculpture has been abundantly c cultivated in Würzburg since the Gothic time, until it reached its climax in T. Riemenschneider. With him also the Renaissance made its entry. A fanciful sportive early Renaissance appears here for the first time on the tomb of the prince bishop Lorenzo v. Bibra (d. 1519) in the cathedral. The master probably

would have been able to devote himself energetically to the naturalism of the new style, had he not fallen a victim to the stormy times. After 1520 being chosen as first burgomaster, he was at the pront in the contest for religious and political l liberty. After the suppression of the peasants' war, he was compelled to yield to the bloodthirsty reaction of bishop Conrad v. Thüngen, was expelled from the council and appears to have been reduced to a very retired life in his last years.

46. In Würzburg is presented to us the same picture of development, that we find everywhere in Germany; in the first decades of the 16 th century is a fresh blosoming of art in all places, aroused and supported by the joyous inspiration of the Renaissance. Besides the blooming of the formative arts in painting and sculpture, in wood and copper engraving, there also begins architecture to arise from the mechanical ossification and to put forth fresh blossoms. Still higher rises the inspiration of the nation, and it seeks to satisfy itself in a renewal of religious and political life. What an incitement to art must have been received from those conditions is sarrcely to be neglected. But in the powerful reaction, that arose against the justified endeavors of all noble minds, and in the strong contests thereby caused, the beautiful must suffer. Thus we find in Würzburg as everywhere a further blossoming of art only at the end of the 16 th century. First to be considered here are some things at the city hall, whose main building belongs to the early middle ages. On its proudly rising lofty mass adjoins at the left a somewhat projecting wing with a splendid facade of great power executed in red sandstone with dry rustication. The building betrays in general the hand of an important master, that understood how to compose grandly, and to divide effectively to the high gable. The ground story opens as a driveway with a great arched portico, the keystones being represented as grinning masks. Doric pilasters divide the facade up to the curved gables. To the same time belong the masterly grilles on the two lower side windows of the main building. The entire addition forms an open hall below with a handsomely paneled stucco ceiling, whose beams rest on fine masks on the walls. Again is a small addition parallel behind the former, but forming an open portico, whose segmental arches

rest on short columns that have Corinthian capitals. Also here the ceiling is interestingly divided.

The private architecture of the city does not bear equally numerous traces of that time. Notable are the great wide gates of the courts, arranged throughout on account of the narrowness of the alleys, in order that wagons with the great wine casks could be brought into the court. Here then in great number fantastic heads are carved on the keystones. Sometimes also occur old courts, mostly however of limited arrangement, frequently surrounded by wooden galleries. Wooden construction also long remained dominant here in the land of the best building stone. The stairs in the houses as a rule are stone winding stairs. But few houses attain a more stately development of the facade. Mostly are these the courts of nobles, which the rich Franconian knights loved to possess in the city. An example of this kind is the present bishop's palace in Herren alley, a corner house of wide plan, the great gateway with immense dry ashlars with bosses, on the main facade being a smaller ornamental portal with fluted Corinthian columns, the main portal beside it having been rebuilt in the 18 th century. The building is otherwise entirely plain, only distinguished by a high fantastic curved gable and a polygonal bay window at the corner. On the bay window are on two sides magnificent hermes, emperor's heads and handsome flat ornaments. A similar bay window on the Wittelsbach court, but here with especially refined treatment, with fluted Tuscan half columns, the whole very modest and substantially different from the former building. Also the Kürschner court, corner of Blasius alley, has such a polygonal bay window, again decorated by hermes, caryatids and graceful ornaments.

Of the frequently very picturesque inns, one of the most original is the house at No. 205 Wohlfahrt's alley. In front at the entrance is the winding stair in an octagonal stairway, t then at the left side are erected a gallery in two stories on stone piers; the entire superstructure being of wood with finely wrought moulded beams with lions' heads on them; on the capitals are broad volutes and handsome little figures of angels holding arms, the upper gallery with hermes in the piers, the lower posts also ending in little figures, among them being

the Madonna, John the Baptist and others, all standing under Gothic finials. A wooden gallery also has the Serbach inn in Domschul alley, where is one of those colossal driveway gates so characteristic for Würzburg. More stately in treatment is the Sand inn in the Sand alley. A great portal leads to the vestibule of considerable depth, whose flat ceiling is very richly adorned by figures of saints in relief in stucco. This hall opens into a square court enclosed by the building. Its rear has a facade with handsome bay window, that projects rectangularly on three consoles decorated by masks, and adorned by hermes, lions' heads and a female figure in relief. There is read the date of 1597, which is repeated twice. The gable is dry, curved and with projections. At the right corner is a little polygonal stair tower, on the left and right wings are high gables, of which the first is more richly treated and exhibits arms supported by two angels.

The climax of the Würzburg Renaissance is formed by the buildings erected by the bishop J. Echter v. Mospelbrunn. Educated at the high schools at Mainz and Cologne, then abroad at Louvain, Paris and Pavia, this prelate by seeing grand buildings in his travels had highly developed his esthetic sense, his love of science and of art. When he now ascended the bishop's throne in 1573, his efforts were at once directed not merely to bringing Catholicism again into powerful supremacy in his country, to expel relentlessly the Lutheran officials and preachers, and to destroy the new faith, but also to leave behind evidence of his energetic rule in grand monuments. Innumerable is the series of church buildings that he erected, founded or again restored. But also in the sense of the unquiet times he cared for the building of fortifications. In Würzburg itself he built the great hospital, one of the most noble-minded foundations of the time, dedicated in 1580. Already in 1582 he laid the corner stone of the university, which should by the Jesuits become a bulwark against the Reformation. The new church connected with it was consecrated in 1591; soon afterwards the new church of the Hauger foundation. The palace was restored after a fire and magnificently decorated. The monasteries and churches of the Minorites and capuchins were restored, an arsenal for warlike weapons and a foundry were built. Elsewhere

is especially to be emphasized the pilgrimage church of Dettelsbach (1613), a great cross-shaped building with a single aisle, bold vaults and a magoificent facade. Wheo panegyrists praise the bishop, that he built more than ten Protestant imperial cities together, then it sounds even more naive, since in the same breath it is admitted, that these buildings were not at the cost of the bishop or the foundation, but that of the communities and churches. Just as incorrect and exaggerated is it, when it is said of him, that he built contrary to the spirit of the time and created a style, that was alone in his time, when "in scarcely conceivable boldness" he returned to the middle ages and combined those forms with those of the Renaissance. We know that this mixed style prevailed in all Germany until the thirty years' war; bishop Julius did not dictate it but adopted it, as it wau alive in the hands of his architect, and the so-called Julius' style is nothing more than the general style of the German Renaissance. That this was freely modified in the different provinces in many ways, we have already seen. Let us now consider the principal buildings of the bishop.

At the head stands the great building of the university, together with the church erected by W. Beringer after a plan of the architect A. Kal. It forms a square entirely constructed of red sandstone with plain dryness and skill, without ornament other than the three portals on the northern principal facade. These are in a severe antique fashion enclosed by doubled columns, the shafts elegantly fluted and indeed with the use of the three orders; Ionic on that on the right, Corinthian on t the middle one, and Doric on the main portal at the left. The two former lead to a short corridor from which the stair ascends to the upper stories; the last one is a gateway to the driveway into the great square court. Over the main portal is an attic with a relief representing a tumultuous outpouring of the Holy Spirit. The attci is enclosed by Ionic pilasters and columns, and this being elegant and rich with traces of the commencing Barocco. The wing projecting here is crowned by a high volute gable; the plastered wall surfaces exhibit remains of decorative paintings; the windows arranged in pairs have stone enclosures with Gothic caps. The western wing projecting at the right has in the upper story a hall with high windows divided by cross mullions. The stair is arranged in a simple

straight broken flight and is covered by tunnel and cross vaults; the driveway has an entirely Gothic net vault with curved ribs. From here ascends at the left the main stair enclosed by balustrades and broken at right angles into three flights. Behind is a smaller connecting stair. The mediaeval scrolls are thus entirely omitted. In the court the east and west wings s show great rusticated arches in piers, originally well opened and now closed with windows in the later pedantic form. A high frieze forms the termination. Otherwise the architecture is e entirely simple, in the upper stories with stucco ceiling, that indeed was originally painted. Only in the angle at the right is a little rectangular bay window on consoles. The fourth side of the court on the south is formed by the university church, that requires a separate consideration. Of the exterior is only to be said, that the south side exhibits the same treatment as the other parts; on a small doorway there is read the date of 1587..

The (New) church is one of the most original works, that come from a compromise between Gothic and Renaissance. It forms in plan an elongated rectangle, a single aisle internally with cross vaults, but enclosed by arcades on both longer sides, t that have two stories of galleries above them. Thus the great principal room is accompanied in animated rhythm by triple porticos at each side, which as a magnificent decoration appears the system of antique theatres. Piers and arches have Roman membering, and with this is joined half colonnades, below being richly treated Doric, then Ionic and lastly Corinthian, that end with the entire antique entablature and an ornamental cornice with consoles forming an effective enclosure. The beauty of the interior is chiefly produced by this animated membering, by the well considered proportions and the strikingly distributed masses of light; while here all is antique, the round arched windows still have the late Gothic tracery with vesicas and cusps, indeed in very capriciously sportive forms, an echo of these arcades also reappears at the west end, where the principal portal and the middle window are so enclosed, and the view in the tower hall with its Gothic rose window and high window with tracery opens imposingly. Finally for the altar projects a semicircular niche in Romanesque style, as many of

these were offered as models on the old churches of Würzburg. The exterior does not correspond to the beautn of the interior. For the heavy buttresses are developed as colossal Doric pilasters with border mouldings and high stylobates corresponding to the ground story, entirely too heavy with their broken cornices and egg mouldings and dentils. They are recognized as a later addition only executed in 1698. Between them the three rows of windows are squeezed, the upper round arched and the lower with slightly pointed arches. With the Gothic divisions and tracery strongly contrast the enclosure by Doric pilasters and membered archivolts. Over the keystones is then built as a cap a flat arched gable for both lower rows, that at both ends is supported from the window arch by barocco volutes. These forms as well as the swelled foliage that fills the surfaces were likewise a later addition. The most important on the exterior is the facade (Fig. 190). It consists of the square bell tower, that rises as a slender and tall building in the mediaeval fashion, originally ending with an octagonal spire, which was later replaced by still existing dome with a lantern. This crowning is both in proportions as in outline successful and corresponds to the system of the elevation perhaps better than a pointed spire. Of happier effect is the use of sandstone of two colors, a red for the general masses and architectural members, a lighter kind for the sculptures and the panels of the windows. The membering in the two stories is effected by verv high and massive pilasters, Dorci below and Ionic above. These parts indeed also belong to the later additions. On the other hand from the original building epoch date the original rose window composed of four curved vesicas over the main portal, as well as the slender Gothic, even if round arched upper window, that is also divided by mullions and tracery. Only the windows of the upper story are made without such a division.

Here would now be added the no less important building of the Julius hospital, which K. Müller and K. Reumann erected. But the original structure was destroyed by fire and was replaced by the existing structure. It was also a great square, each facade with high curved gable and a tower. In the projection was the chapel or church S. Kilian, that was lighted by pointed windows. From the old building only the great relief sculpture

of the principal portal is preserved in the collections of the historical society.

Finally also the fortifications are of preeminent importance, energetic works of the late time, executed with powerful strength in earnest and simple expression filled with character, partly indeed already sacrificed to later changes. It concerns chiefly the fortress gates powerfully executed in strong rustication, which must indeed be called models for the treatment of such problems. The type that Sanmicheli expressed on the fortress gates of Verona, is here developed in yet heavier fullness. Likewise the fortress, that crowns the Marienberg in such proud lines, rises above the city and gives to the noble landscape view a magnificent termination, expressing impressively in several portals the character of the late Renaissance time.

SCHWEINFURT.

The city of Schweinfurt was already mentioned in the early middle ages as the property of the monastery of Fulda, later of the archiepiscopal foundation of Magdeburg, then again of the bishop of Eichstadt, till finally it became an imperial free city. From the late Romanesque time it still shows an excellent structure in the church S. John. In the later middle ages the city was ever again restricted in its peaceful development by the rapacity of its neighbors, namely the counts v. Henneberg and the bishop of Würzbugg as well as the Teutonic order. Only in the new period after it had evidently suffered by the peasants' revolt and then by its support of the Reformation, that even led to conquest, plundering and burning, it slowly arose from all these misfortunes. The more astonishing is the energy with which already in 1570 the citizens undertook the erection of the new city hall under a master N. Hoffmann, which belongs to the mos important works of the time. It consists of a great main building about 90 ft. long by 60 ft. wide, crowned by a high gable, and not quite rectangular at one end. to this was attached at the rear a rectangular wing 42 ft. wide and twice as long, containing the great hall, while at the front on the market place is a polygonal corner tower and a stately terrace. The arrangement is just as clear as grand, the execution is bold, and the grouping of the masses is picturesque (Fig. 191). The windows are mostly coupled and with their

effective mouldings still belong to the mediaeval mode of construction. Gothic are also the galleries with their vesica work, which crown the main parts of the building. On the contrary the membering of the two bay windows and the high gable is made by Renaissance forms. Also the stately portals at both sides of the principal facade and the smaller stair portals lying beside them exhibit a well understood Renaissance. Everywhere on suitable places sculptured decoration is also employed, on the front bay being the arms of the seven electors enclosed by ornamental frames and the figures of the four Virtues in relief; on the other bay are busts, sirens with passion flowers and o other scrolls in very beautiful flat ornament. On the main portals is also rich and elegant decoration, likewise on the smaller portals and the great portals of the front driveway. The whole makes the impression of a building erected with love and care.

For the arrangement of the interior it must again be stated, that the architects of that time built good city halls, for h here it is also merely to clearly arrange two great halls and connect them. In the ground story (Fig. 192) A forms a driveway covered by a cross vault adjoined in D by guard rooms. In E are the two winding stairs to the upper stories, characteristically no longer marked on the exterior by projections like towers. At B is then a great hall vaulted in piers and intended for a wareroom. Through the two gateways in front, to which correspond two at the rear is also opened a driveway here. Behind this main building lie two flights of steps leading to a small side court; then follows the cellar stair in a separate room adjoined by the great assembly hall C, whose ceiling rests on 6 wooden posts. In the second story (Fig. 193) is a similar hall at G, but somewhat longer, connected by a vaulted vestibule with the colossal front hall F. Adjoining this is the beautiful room H with a bay window and terraces. In the third story this arrangement is repeated, but over H is found a so-called knights' hall entirely similar in form. The changes made for modern purposes of administration are not seen here.

Now for what concerns the original decoration of these inner rooms, so far as preserved they belong to the finest of their kind. In the second story the wooden posts on which rest the beam ceiling of the front hall are masterpieces of the first rank, covered on all sides by carvings and adorned by hermes.

the whole being boldly wrought in the solid. In a little chamber for sittings with simple coffered ceiling of stucco is found an elegantly wrought table, on whose top are inlaid spirited zinc ornaments in the wood. Beneath are the 12 apostles in little figures, landscapes with architectural pieces. Similar ceilings are also found in the third story, but before all the great front hall is again remarkable for the energetic wooden c construction. Its short and stumpy columns are carved with rich ornaments, and head bands above the capitals are vern beautifully composed of abutting volutes, true show pieces of scupptured decoration.

Besides the city hall the city soon afterwards erected in t the vicinity of S. John's church the gymnasium, an imposing building with high decorated gables and beautiful portal. Somewhat earlier (1564) was already built the Mühl gate, with its massive ashlars with bosses, its croyning battlements and the tower covered by a dome, producing a good general effect. The name of the architect K. Gockelis read. The private architecture of the time is here unimportant, yet there is seen in the principal street a stately house of 1588 with massive though simple gables and a great portal decorated bn arms. Similar arched portals, whose piers are covered by ornaments are often found here. It is also striking, that here as well as at t the city hall,the portals are limited entirely to pilasters, projecting columns , gables and other rich forms being rejected.

MIDDLE FRANCONIA.

The region of middle Franconia in its architectural development acquires a form substantially differing from that of lower Franconia. The ecclestiastical power rather recedes and on its part allows free play to the secular princes, and before all to the citizen class. Therefore we find in the architecture of this epoch besides some princely seats especially some of those powerful imperial cities, whose power and prosperity are expressed just in this epoch by splendid monuments.

We commence with the princely castles, indeed first with the Hoherlohe castle at Neuenstein, an important structure of the best Renaissance time. It forms a great rectangle surrounded by a deep and broad moat, with projecting round towers at three angles, that have polygonal terminations, while at the northeast an

angle is a manifestly older square tower with a later top rising in pedantic style. The main facade toward the north (Fig. 194) contains in a projection the portal flanked by two round towers in mediaeval fashion. The bridge that here leads over the moat is closed at the outside by an original triumphal arch in dry Renaissance form. The square principal tower with the portal structure appears to belong still to the middle ages, since then these parts already strikingly differ differ by their excellent ashlar work from the remaining building executed in split stone. The entire exterior is otherwise without ornament; the coupled windows show late Gothic inclosing mouldings. On the west side is built a great semicircular projection, that terminates in the principal story as a terrace with a bold balustrade. The date of 1564, that is seen on the main portal with the arms of count L. Casimir and his wife v. Solms, relates to the additions and alterations, which these parts suffered in connection with the thorough rebuilding of the castle under that count. The most original are the tops like pavilions of the gate towers. Eight boldly moulded Corinthian capitals stand directly beneath the sloping roofs of the towers and are connected by wide pointed arches, supporting the rib vaults with Gothic mouldings and the curved domical roofs of thisi bold tops.

A vaulted gateway (A in Fig. 195) leads into the narrow but tolerably deep court, that without richer archutelturac development is likewise notable for some originally treated portals. On the left of one entering at B is seen a doorway leading to a winding stair, whose columns exhibit timidly and uncertainly treated early Renaissance capitals, while the bases have late Gothic lozenge patterns. One would scarcely place these parts later than 1530. By the arms of count Albert III (d. 1551) and his wife v. Hohenzollern, the erection is in fact fixed in the first half of the 17 th century. All other forms harmoniously bear the stamp of the developed Renaissance. Thus first in the angle at the right of the entrance near C is the polygonal staircase with projecting free steps, that leads to a portal of dry faceted ashlar work. In the semicircular arch that covers this is seen an original representation of the wheel of fortune, on which stands a little figure, while two others are found beside it. The winding stair, that here leads to the upper rooms, is decorated on the underside (soffit) by indented

mouldings in Renaissance style. But the principal portal is in the southwest angle of the court at D and the main stair is p placed there, which also lies in a polygonal staircase. Here the architect employed rich ornament of very good design and execution on the slender enclosing columns and the wide pilasters before which they stand, as well as on the friezes, its motives belonging to the well known forms of the developed Renaissance. Above rises an attic with the richly treated arms of the builders, count L. Casimir and his wife, enclosed by a male and a female figure. Then comes a second frieze and over this the whole, the low tympanum of an arch with the reclining figure of a river god terminates the slender elevation of the whole. The stair, whose newel rests on three fine square supports, by its grand design, masterly construction and the skill in the technical execution, belongs to the most excellent of its kind.

At the south side of the court at E E occur two great arched niches of considerable depth, that are decorated by Gothic net vaults. They were formerly connected by wide openings like windows with the kitchen G lying behind, and are another example of thoughtful arrangement of a frivewayfor distributing food to the needy, such as we have found in the castle at Baden (p-285) and in the pilgrim's porch at Hämelschen burg (see later). The kitchen inself, to which one passes through the adjacent gateway F, is a great building, whose cross vaults rest on massive round columns of Gothic form. Of the inner rooms in the ground story then at the east side is to be emphasized the beautiful hall H, whose vaults rest on a slender round column. it was perhaps originally the castle chapel. Its connection w with the upper rooms is by a little winding stair. But the most splendid room is the festal hall K, which occupies the north corner in the west wing. One enters it by an unpretentious entrance; but here also a little winding stair forms the communication with the upper stories, as here by the entire lack of internal passages such connections are made by concealed winding stairs. The hall is about 35 ft. wide by 62 ft long, and like the other rooms, exhibits mediaeval arrangement and construction; Gothic moulded net vaults resting on two middle round columns, the coupled windows in deep recesses in the very thick outer walls. At the corner a great likewise vaulted bay window

in cross form gives a particular charm to the grand rooms. In a similar way are utilized the other angles of the building by projecting round towers. The hall that like the other rooms of the castle lay for a long time desolate and empty, affords many traces of an original decoration of the already late Renaissance changed to Barocco, doubtless executed under Schickhardt; for in his manuscript inventory he says:- "Neuenstein, belonginm to count v. Hohenlohe, etc., where I also built much"." A very intelligent restoration resulted for this interesting work after the plans of C. Dollinger, and as "the emperor's hall was arranged as a museum for the family of prince Hohenlohe.

In contrast thereto the caslte of the princes of Hohenlohe = Langenberg at Weikersheim belongs to the end of the epoch. It is an irregular building of different times, that began to be replaced by a regular plan about 1600, without ever being completed. This is recognized at once in the desolate and empty court of the castle, that on the north and west is enclosed by oblique farm buildings without character, while at the south and east sides the main buildings join at right angles in a r regular plan. The middle is occupied by a quite neglected fountain. At the east side a gateway with Barocco portals of 1683 leads to several later built unimportant outer buildings, that form the connection with the little city and produce an axial direction with the church. North of this gateway projects into the court a round tower, that as it appears belongs to the older plan. Before the south wing that contains the great knight's hall, lies a passage with 8 arches in very dry rustication with rustic Doric piers. It supports a gallery with open stone balustrade of very remarkable design. From this at the middle a likewise rusticated portal leads into the hall. At the west end the gallery is connected with a polygonal stair tower, beside which the north wing yet extends a short distance. The castle chapel directly adjoins the hall and occupies the southwest c corner. The east wing contains the living apartments, that are connected by a corridor and the great rectangular broken principal stairs.

The external architecture of the castle lacks a finer development. Only the high gables are decorated in the bold style of the Frederick building of Heidelberg. All else consists

merely of split stone masonry. The windows of the two upper stories have stone cross mullions after the mediaeval style. 8 colossal windows of similar design and as many on the outer s side of the south wing light the hall. Small quatrefoil windows over them also recall the mediaeval mode of treatment. At the south side of the castle lies the magnificent garden enclosed by noble alleys of chestnut trees, ornamented by obelisks, statues and fountains, now indeed half wild. The termination is formed by a colonnade crowned by a platform with balustrade.

The best of the castle is its internal decoration. Already the great open lattice doors of wrought iron in the corridors of the east wing attract attention. Then in the living apartments are magnificent mirrors with glass frames and silver ornaments, partly beautiful Gobelins tapestries, richly stuccoed and painted ceilings and excellent furniture, especially noble seats upholstered in embroidered silk, and a pompous carved bed with canopy. Meanwhile the principal thing is the great hall, about 110 ft. long by 36 ft. wide and about 26 ft. high, nearly corresponding to that at Heiligenberg in proportions, but somewhat higher, but indeed not reaching it by far in magnificence of decoration. While there painted and gilded carvings play the principal part, here is all left to painting. Yet sculpture also has some part in the decoration. First on the magnificent portal, that occupies the middle of the eastern end, and then on the fireplace placed in the middle of the opposite end at west. Both show pieces correspond to each other in design and execution. Built in two stories, the pilasters have a decoration of freely projecting nude men and armed soldiers. On the frieze over the fireplace is a great representation in relief of a battle of mounted men, shown with unusual animation. Above is the judgment of Solomon and again a battle scene. The architecture is dry and rich, almost overloaded by gilded ornaments. The portal exhibits similar treatment and is crowned by two lions. Between them is S. George fighting the dragon. Over the portal is placed the musicians' gallery, whose balustrade is formed of open acanthus scrolls. Otherwise the entire hall is painted in a white ground, in the lower portion partially from a later time. Thus one sees on the plinth numberless representations of buildings, among them being French chateaus, for example

[illegible]

d. Oertaing, [illegible] of the lavalier [illegible], the [illegible] of [illegible], etc. Of the [illegible] there are [illegible] by [illegible] means, thus between the lower and upper windows a [illegible] colossal representations of [illegible] in [illegible], for which were used [illegible]; the end of one series formed by a [illegible]. [illegible] an [illegible] decoration. All [illegible] are in [illegible] form. The ceiling is divided into [illegible] and [illegible]. [illegible] the [illegible] himself in the midst of the [illegible] of [illegible] and [illegible] in the costume of [illegible] times. [illegible] of 16[illegible] is [illegible]. On the wall with the fireplace is painted the genealogical tree of the princely family, whose arms [illegible] reclining colossal figures in [illegible]. The very [illegible] which a [illegible] by [illegible], [illegible] only appears in [illegible] on the [illegible] of the pictures.

The [illegible] directed to the east, forms a simple rectangle. Three [illegible] and vaulted [illegible] on Doric columns. Slender Tuscan columns are also of wood and support the princely gallery, which extends on three sides of the room. Below it is placed an organ gallery. The very low vaults are of wood, like the [illegible]. The parapets of the gallery are richly [illegible] very conventional paintings in [illegible], gilded and colored [illegible] and [illegible]. [illegible] there are [illegible] scenes from the [illegible] and New Testament. In the [illegible] and [illegible] are [illegible] which [illegible], on which are [illegible] by [illegible] figures, [illegible], [illegible], [illegible] of wood [illegible]. In the first [illegible] in [illegible] the second is [illegible], [illegible] and [illegible] from the late [illegible] the 17th century. [illegible] a [illegible]. Also in the [illegible]. In the corridor there is a well divided ceiling of stucco w[illegible]

S. Germains, the dome of the Invalids at Paris, the castle of Ludwigsburg, etc. On the window piers are great portraits in wooden frames, then between the lower and upper windows are c colossal representations of stags in relief, for which were used actual horns; the end of one series formed by a great elephant. The love of hunting at that time did not easily produce such a grotesque decoration. All enclosures are in dry and curved Barocco forms. The ceiling is divided into octagonal and little square panels, that contain hunting scenes. The painter has represented himself in the midst of the turmoil of the hunt with palette and brush in the costume of Rubens' time. The date of 1605 is read. On the wall with the fireplace is painted the genealogical tree of the princely family, which grows from two reclining colossal figures in relief. The very rich decoration makes a gay and still dry impression, indeed chiefly because gold is spared, that only appears in narrow bands on the red frames op the pictures.

The chapel adjoining the hall at the west, whose altar is directed to the west, forms a simple rectangle, three aisled with ribbed vaults on Doric columns. Slender Corinthian columns are also of wood and support the princely gallery, which extends on there sides of the room. Below it is placed an organ g gallery. The very low vaults are of wood, like the entire construction. The parapets of the gallery are richly covered by very conventional reliefs in gypsum, gilded and painted according to mediaeval custom. As at the same place in the church at Freudenstadt, there are seen alternating scenes from the Old and New Testaments. In the here adjoining and unfinished northwest wing are found two magnificent chambers with rich stucco ceilings, on which are reliefs of battle scenes enclosed by f festoonsof fruits, strongly and boldly painted on a white ground. The relief projects so much that angels, fruits, animals and other things project free. All this is already very strongly Barocco. In the first chamber is a magnificent embroidered silken tapestry, in the second is wooden paneling, between being good Gobelin landsmapes with figures from the late time of the 17 th century. Finally is a great terra cotta stove of 1708, a rather rude masterpiece. Also in the chapel is an old stove. In the corridor there is a well divided ceiling of stucco with

freely wrought rosettes.

Unimportant is the Hohenlohe castle at Pfedelbach near Oehringen. Like most of these residences of nobles being a water fortress, it was surrounded by a moat now dry, over which a drawbridge led to the very simply treated portal, which is oncy distinguished by two well wrought arms. The entire building is constructed of split stone with stucco plastering and is plain and artless, with round towers at the four angles. The north side has retained its simple gable and volutes, while the south side was changed in the last (18 th) century. The gate building placed at the middle of the east side forms a bold projection of considerable width. On the northern and southern sides are arranged in the principal story rather wide terraces on broad stone consoles, the latter indeed rather destroyed. finally in the middle of the west side is placed a semicircular tower like a bay window.

If one enters through the gateway covered by a cross vault, he reaches an also plainly treated court, that has winding stairs at right and left, the northern one lying in the polygonal stair tower. In the two upper stories extends an arcade on Doric and Ionic columns of rather misunderstood and heavy form. Over the portal building these widen in both stories to open loggias. This would give the building a certain charm, if all were not rather poorly executed, the connection of the columns being by wooden architraves, the balustrades also being of wood, the ceilings of the loggias being made of boards. The buildings originated about 1572, for that date is read on the farm buildings belonging thereto.

In the neighboring Oeringen the choir of the church retains some stately but already strongly Barocco tombs, among which is that of L. Casimir v. Hohenlohe (d. 1568) and his wife is the finest and most tasteful. Both of the deceased are represented as kneeling before the crucifix, excellent figures beneath a rich canopy resting on luxuriantly ornamented columns. The other monument, dedicated to Eberhard v. Hohenlohe (d. 1574) and his wife is even more overloaded, both being treated in the style developed by Dietterlein. Finely treated iron grilles enclose these tombs. Before the church on the castle square is a fountain of 1554 with a well developed column, that rises above

an octagonal basin covered by heavy foliage and mask ornamentation. Ordinary and stiff is the figure of a knight supported by the fountain.

The castle is a morose and heavy building with clumsy Barocco gables, evidently from the late time of the 17 th century. On the contrarysome valuable things have been retained on citizens' houses. Namely at the corner of the castle place is a house w with dry but fantastic and already strong Barocco consoles, e especially hermes and other fanciful figures. Close beside in the same street is a half timber house of 1602 with very bold and fantastically carved figures on the corner posts.

More interesting than all these is the bridge that leads across the Ohrn. It is composed of two arches of wide spans; but the balustrades show that mixture of styles, which prevails in the first decades of the 16 th century; piers with panel mouldings, animated by lozenges or rosettes in pure Renaissance forms; between them are open Gothic tracery of very original design.

Little has been preserved in Hall. Most attractive is the g grille enclosing the great water basin on the market place, t that with its Gothic pillaory column and the church S. Michael rising above a high and broad flight of steps make an extremely picturesque impression. There on the market is a double house with two narrow curved gables and an ornamental though,not imposing portal of 1561.

From a considerably later time dates the great church of the Benedictine abbey of Comburg, that rises high above the pleasant river valley , with its mediaeval fortifications and the magnificent Romanesque towers forming a noble outline. The church was transformed into an imposing hall design in Barocco, whereby the Gothic division of the windows in a very remarkable way was translated by an inventive architect into the language of classical forms. In the interior indeed the Corinthian pier capitals with their heads of seraphs and strongly broken entablatures are already heavy and ugly.

The castle of Geier v. Giebelstatt at Reinsbronn in the superior district of Mergentheim should be distinguished by rich curved gables and especially in the interior by a stately portico extending around a court on three sides. The lowest vaulted passage rests on swelled square piers, the second on fluted columns with bold foliage capitals, above being additions with

consoles, the third on carved wooden columns. There are read the dates of 1552, 1562 and 1588, this last year being given as the date of completion. As master is named on the portal decorated by handsomely executed arms of the league, M. Nicolas, architect and sculptor. The same also erected Adelmann's castle at Wachbach near Mergentheim, whose portal is enclosed by fluted Tuscan columns, above which rises an attic decorated by richly treated arms and with Roman pilasters. As the date of completion is read 1591. On the eastern front were formerly placed two stately angle towers, only the northern one remaining; two corner towers project on the west side. The court has a handsome winding stair.

Entirely of a different kind is the former castle of the Teutonic order at Mergentheim; an essentially stil mediaeval plan, now used as a barrack, the building in general tasteless and unimportaut. The main portal exhibits a decoration by coupled columns in two stories, Doric below and Tuscan above, the lower part of the shafts with the favorite metal ornament. A sigh B Barocco gable terminates this portion, that belongs to the late time of the Renaissance. Notable are the fantastic gargoyles and a beautiful weathercock. The internal portal has the same arrangement, but a low gable as a crowning, which is supported by ugly hermes. Beside at left of the entrance is an older building, that however on its gable bears the curved volutes of the same late time, but exhibits a certain dry richness. Namely a little portal enclosed by handsomely decorated pilasters and hermes with crossed arms, with an ornamental effect. It forms the entrance to a winding stair with Gothic newel lying in the body of the building, above the portal being the arms of the order. At the right adjoins a likewise older wing, over whose entrance is shown the same arms in great and magnificent execution and held by two griffins. Through a gateway one first enters the inner castle court, entirely without ornament and irregular in plan without any importance. But in three corners are placed winding stairs, two of which belong to the greatest show pieces of the German Renaissance. The first (Fig. 196) shows in the newel all the slender twisted little columns like ropes that support it, still the rule of medial forms, but the splendid ornaments of scrolls, heads etc., that in spirited

drawing cover the entire underside of the stair, bears the stamp of the Renaissance. It is one of the earliest works of our Renaissance, for one reads above the date of 1524. At the second stair the middle ages appear still more. Its newel is a strong round pier, around which winds in wonderfully rich interlacings a narrow ribbed vault. The work could be held mediaeval, unless for the shields with Barocco rolled and cut edges placed at the ends and intersections of the ribs. Otherwise t the castle exceptionally presents some later decorations, for example in the chapter hall and in the present reading room of the noncommissioned officers, the latter with ornamental Rococo ceiling, but not remarkable.

Here would also be added the old castle of the margraves of Ansbach in Roth on Sand with its rich gables and the wooden galleries in the court, which Sighart praises. But it is without higher artistic worth.

Not much and not even of importance is afforded by Ansbach. The stately though rather tasteless residence castle is a building from the beginning of the 18 th century and lies outside our epoch. But the former gymnasium, now court house of the district, is an imposing structure of late Renaissance of 1563. Adjoining the church S. Gumbertus on the north, it appears as a rather dismal and massive building externally with two boldly treated gables. Pilasters subdivide the surface, volutes a and scrolls animate the outline. The same form is found on the east side and is repeated there on the north side. The structure is covered by stucco with light gray ornaments on both main stories; only the ground story is ashlar work ending with a colossal plinth cornice. The windows in both upper stories have stone cross mullions in mediaeval fashion. The court has in b both stories formerly open depressed arcades on dry and short piers, in the front corner being a polygonal stair tower with simple winding stair.

The present court dispensary with the inscription:- "George, head of the Mark, built the theatre", is a plain Renaissance building with triple windows and Gothic mouldings and two portals now walled up, with intersecting rounds in segmental arches. The corner house opposite the upper market has a high and ugly curved Barocco gable. From the same time dates another

private house on the lower market opposite the castle, also not important.

ROTHENBURG.

One of the best preserved city views of the middle ages is afforded by Rothenburg on Tauber, until recently not affected by the railway and the practice of the modern industries. As the city now presents itself to the eye, it has a charm of architecture and of landscape such as seldom now appears to the eyes in equal purity. If one comes from the east, where the railway station of Steinach gives the most convenient connection, he already sees at a distance of miles the city with its walls, towers and churches in toothed picturesque outline extending on the edge of the horizon. Even the entrance through the well preserved gates reminds one of home. With excited expectations one wanders through the quaint streets, until he comes to the opposite western side of the city, until he stops at the "Stag". Here awaits us a surprise. At the first glance from the western windows he finds himself at the extreme edge of the city. Far below extends a fine green meadow, through which flows the Tauber in picturesque curves, beset by scattered houses, mills and a Gothic chapel. High above and on the s steeply descending bank has the city settled, and on the right and left extend almost in a semicircle its walls and towers w with the ruins of the old fortress, while from the valley zigzag drives and winding foor-paths lead upward.

Rothenburg is a very ancient plan and already played an important part in the middle ages, as proved by its stately monuments of Gothic art, before all being the beautiful church S. Jacob and not less the considerable fortifications of that time. Early in the development of the city a strong democratic tendency makes itself visible, which at the beginning of the modern epoch made itself apparent by the unfortunate participation in the matter of the peasants' revolt. Carlstadt here made unopposed his fanatical speeches in the open streets, the city became the centre (1525) of the mutinous impulse. Only after the siege by Truchsess v. Waldburg was the old government restored, and the blood of the leaders flowed in streams. A gloomy quiet then appears to have depressed their spirits, and indeed in consequence thereof men first pressed in 1545 for Reform in the church. ch.

Now began a new life in the city; but in the Smalkald war, like Nuremberg it must suffer severely for its cowardly neutrality. Only late as it decided for the Reformation, it also adopted the Renaissance; it is characteristic that this was received from Nuremberg and other foreign masters. A master Wolff from Nuremberg designed the plan of the city hall. Besides him we find a hans from Annaberg, who like the former was honored, t took the building independently and employed a balier Nicolas from Hagenau. As sculptor is named master Crispinus. We find until the 60 th year of the 16 th century here no trace of the new style; but then it powerfully breaks a path and makes up for the lack in a few decades.

The prominent secular buildings of Ro henberg bear the character of the Renaissance as in Nuremberg. And indeed as stated they are entirely monuments of the later time, on the one hand already permeated by Barocco forms, on the other always showing certain elements of late Gothic. It is the developed character of the German Renaissance, that here made itself felt very decidedly and with the true stamp of an imperial city. In the l last decades of the 16 th century the city rebuilt its public monuments with an energy and wealth, which not merely denote great well-being, but also an important monumental sense. At the apex stands the city hall erected since 1582, where the older building was partly removed. It is a massive structure, that more powerfully dominates the entire surroundings, since by its location on a strongly elevated site it appears the more imposing. The front part of the building next the market comprises the new building, with a polygonal stair tower at about the middle, and distinguished at the front corner by an ornamental octagonal bay window (Fig. 197). For leveling the site serves the stately projecting portico in bold rustication, that terminates in the second story with a magnificent railed terrace. But still more picturesque becomes the general view by t the older Gothic portion extending parallel to the main building, and this with its high gable roof and a boldly rising bell tower rises far above the front part. To this is added the magnificent fountain in the foreground, which we give in Fig. 199. If we consider the building more closely, there is recognized in the skilful and powerful treatment of all details the work

of one of the most skilful architects of the time. He placed his bust on a corbel below the bay window. That nuremberg master Wolf conducted the building. The construction of the whole is in sandstone ashlars; particularly energetic on the rusticated portico of the projecting arcade. The gable at the middle of this with the figures placed on it as a preparation for the principal portal is a later addition of 1681. But this portal itself leads to the stairway, is enclosed by elegant fluted Tuscan columns, over which is placed an attic with Ionic columns and Barocco volutes. A still richer and grander portal of unusually distinguished proportions, that leads only to the ground story, is found on the side facade. Its arch has an elegant enclosure by fluted Ionic columns on stylobates with lions' heads, above being an antique gable with a beautifully developed cornice with consoles. Likewise the carved leaves of the door here are of excellent work. The high gable above this facade is boldly subdivided by pilasters and volutes and bears as a crowning a knightly figure with standard and shield. The grouped windows are effectively enclosed anf crowned by antique caps. The care in execution went so far, that even the curb s stones at the corners of the building have received foliage d decoration.

In the upper stories one passes by the magnificent winding stair A in Fig. 198, supported by four little and slender columns. This ends at a great vestibule B, that is connected with the terrace at one side, and at the other by two magnificent Ionic columns, which bear the great beam ceiling, extends toward C and becomes wider. The inner wall of this imposing room is effectively animated by wall arcades on Tuscan columns. B Broad stone benches with beautiful masks on the supports line the walls. At F is a chamber with well divided ceiling, at G a large corner room, that opens to the bay window, that has a beautiful coffered ceiling. In D and E are light courts, at I a smaller winding stair. About from the middle of the vestibule one passes through an elegant portal into a narrow passage, which leads to the great hall H. This forms the older portion of the plan, that still dates from the Gothic time, and has an independent access by a winding stair K.

The original decoration of this vast room is very simple and

consists of round arched blind arcades on plain pilasters on the long wall with windows, which enclose two tiers of windows above each other. The deep recesses of the lower windows are filled by stone benches, that continue around the walls, and belong to the Renaissance. On the opposite longer wall are seen numerous vestiges of frescos and of the same time, namely a great and now very indistinct scene of a judgment, as well as Solomon's decision, then an imperial eagle in colossal proportions. Further is a painted stone relief from the Gothic epoch, the representation of the last judgment. A dry and artless beam ceiling (Fig. 111) forms the covering of the room. At the south end, where the projecting tower narrows the hall, is a raised part enclosed by a splendid stone balustrade, that with its r rich openings and cap with precious masks and other ornaments belongs to the most beautiful works of the German Renaissance. At the angles are placed crouching lions. These balustrades enclose the former seat of the judge, that was placed at the middle, crowned by a niche with shell, and adorned at the sides by elegant scroll ornament. Also the adjacent stone benches enclosing the room have beautiful bands with masks on the short legs, all this of spirited design and masterly execution. Over the seat rises a painted Justice. There is read 1591 on the b balustrade, the monogram L. W. if the master Wolf and his stonecutter's mark.

Here prevails the expressed Renaissance, but on the contrary the railing of the stair, that beside the middle en.rance leads down to the court room is entirely Gothic, and is formed of intersecting rounds. Yet as the accompanying ornaments show, it belongs to the same late time. In the design of the magnificent scrolls and masks is recognized the same mastery. If one descends this stair, he passes into the court D, that separates t the old from the new building. Here is found the portal, that we have represented in Fig. 88. The projecting story of the new building is placed on a strongly diminished Doric column. With all its neglect, this court has a highly picturesque effect.

Returning to the building, we find in the third story the arrangement of the second is repeated, namely the great vestibule, whose more simply treated ceiling rests on two bold Doric columns of elegant form. A handsomely divided ceiling is also found

und in

in the little corner room. Finally the main stair terminates with a star vault, whose members are decorated by shields of arms.

About the same time the city built the gymnasium. There is read the date of 1591. It is a simple and massive building] that by its colossal gable close to the church of S. Jacob has a very imposing effect. The whole is indeed executed in tolerable treatment, the gable animated by stiff volutes abutting against each other. The facade repeats the motive of the steps of the city hall, for the octagonal projecting winding stair also occupies the middle here. Of the portals, the middle one like that of the city hall was transformed in the later time into a gay pedantic style. The other two are enclosed by ornamental fluted pilasters with original capitals. In the tympanum is a relief with seahorses, on the portal at the right angels hold the arms of the city, and at the left are placed satyrs. There is read the date of 1590. All this betrays the spirited invention of the master of the city hall. In the interior the great upper vestibule is notable, over whose door is a bronze inscription tablet with pretty Barocco border. The beams and posts of the room are richly carved. Two fireplaces with good and animated arabesques indicate 1591. At the principal doorway are simple Ionic pilasters.

In the same epoch though somewhat earlier, the city began t the extensive buildings at its grand hospital. The principal building forms a long two story structure with a good Renaissance portal, on which the design is indeed better than the execution. In the interior is found a doorway with depressed Gothic wavy arch with the date of 1576. Oppositeis a Renaissance portal with good rosettes in the panels, above it being a shell in the cap. At the left in the vestibule rises a beautifully moulded winding stair, the newel membered with coves and rounds. A long passage covered by cross vaults adjoins. Above one enters a stately vestibule from a handsome portal, whose pilasters are dry but have well drawn leaf ornaments; in the tympanum is an energetic head. The other doorway leads into the present school room and belongs to the most elegant of its kind, all details with distinguished refinement, the enclosure made by Corinthian columns, in the cap being left an empty

tablet with curved borders. The beams of the ceiling finely chamfered in mediaeval fashion. In the same room from another side, accessible by stair and corridor, leads a no less beautifully designed doorawy, but dry in execution and enclosed by atlantes, the tablet in the cap being occupied by two fantastic marine creatures. Here is formed the stonecutter's mark of master Wolf of the city hall, who is recognized in these excellent works without difficulty. The school room is then a great and low square room, the wooden paneling of the walls simple and divided by Doric pilasters and arches. The ceiling is simple and animated by bold members, that are only too heavy for the low room. Both external walls are entirely filled by windows, whose piers are covered on all surfaces by beautiful and in part unrivaled arabesques, of contanually varied design with leaf and flower scrolls, fantastic masks and the like in stucco. The good old iron fixtures of the doors complete the skilful decoration of this harmoniously effective interior.

If we pass down into the court we find at its middle an isolated square building in an original form and covered by an octagonal hip roof, from which projects a little round turret with a lantern. In the latter lies the winding stair. There is seen the date of 1591 with three arms and the monograms E. C., L. S, M. D,. By a beautiful iron grille is enclosed the portico with the fountain in the court. The architectural has even extended to the stables, in whose front portion are seen two half destroyed wooden cross vaults on a slender Doric column of wood. The principal street facade of the main building is marked by a colossal gable, very tasteless and straight, divided by several rows of pilasters of the same dry order. Handsome is the portal with the elegant gable decorated by sirens.

Likewise on the fortifications, whose extensive plan dates from the middle ages, the city caused them to be distinguished by new structures. The most important is the hospital gate. A massive arrangement with an enclosed semicircular guard house, the entire structure built of ashlars with bosses. Then the drawbridges over the moats, that are protected by the outer gate, then again consisting of a smaller and a larger arched gateway, the entire design being very picturesque. On the outer gate is read:- "Peace to those entering; safety to those going

out". 1586. S. W", then "H. L. S and M. D. M, architects". On the inner gate there is a beautifully moulded corbelled bay window, below which is the imperial eagle in relief, beside it being two kneeling angels, while two other angels hold the crown above it.

Finally the city also restored its fountains and splendidly decorated them in the style of the late Renaissance. Richest and grandest is the fountain on the market place, a representation of which we add in Fig. 199. The surfaces of the great basin with 12 sides are entirely covered by ornaments in the metal style. Also the elevation of the column with the four crouching lions on the pedestal, the original ornamentation of the shaft and the grotesque masks, all is composed in flowing lines with masterly design and execution. The fountain forms with the great city hall and the towers of S. Jacob's church rising behind it a picturesque whole , that is reckoned with the most beautiful views of German cities. Other fountains are less imposing on the whole, but with the same ornamentation and indeed designed by the same hand, may be seen in Herren alley, in the Hospital and Schmid alleys, the last from 1607, on an octagonal basin still with Gothic tracery, otherwise in the same style of the late Renaissance, the capital a modified Doric. The fountain on the chapel square has on the hexagonal basin a good railing of wrought iron; the capital of the column shows a slender Corinthian form. For arranging this great waterworks, the city in April of 1594 called the architect J. r. Sommer from Kempten, who conducted a strong spring found by him at the foot of the hill beneath the river Tauber to the spring house, and thence by a wheel through lead pipes up into the city. Also here they had no native master for employment. The basin of the fountain of S. George was made in 1608 by the stonecutter H. Scheinsberger, the high column with the S. George was cut by S. Körner. All these city buildings of Rothenburg in their picturesque design, their rich decoration and the elegant lines of their ornaments betray the hands of artists, that belong to the most skilful architects of the German Renaissance.

The city till now has remained tolerably free from the modernizing fever, and besides these public buildings it also retained

a number of citizens' houses worthy of consideration. Indeed the external architecture of these on the whole is behind that of other imperial cities. Namely stone construction has but exceptinally found use there; only the Seiselbach house, also termed "house of the architect", has a magnificent though Barocco facade. An elegant stone bay window is seen on a house behind the church S. Jacob. On the other hand, as in most German cities of the time, wooden construction was preferred, and almost exclusively prevails in the galleries of the courts. A graceful polygonal wooden bay window for example is on the house at the Galgen gate, which besides has the facade covered by handsome wooden pilasters and carved plant ornaments. It bears the date of 1613. But the private architecture of Rothenburg has its chief value, not merely in the numerous picturesque courts, that form real finds for painters, but particularly in the still richly preserved internal decorations of the rooms,
409 that are a living evidence of the well-being and art love of that epoch. It is characteristic that beside the usually employed wooden paneling with carved and inlaid work, the stucco decoration especially on the ceilings appeared at the end of the epoch, as scarcely found even in Germany in such excessive strength.

Let us commence our survey with the Geiselbrecht house. The facade, the richest of all private buildings of the city, is entirely executed in stone, and can nearly equal in general arrangement contemporary ones in other cities. The two principal stories with their Barocco hermes enclosing the windows and not in thorough architectural combination; just as little is indicated a relation to the gable, which by the curved dolphins that crown the separate steps is indeed fancifully decorated, but a consistent artistic membering is missed. The more attractive is the interior, that appears entirely intact to the restored wooden stair, and in the windows even the old glass roundels are preserved. In the ground story the great portal
410 opens in a vestibule A increasing in width. Just at the front is the trapdoor to the cellar stair, and at the right next the wall is a bench for those waiting. At B, B, are narrow but deep rooms, connected with the adjacent hall and an alcove, at C is the slightly lighted kitchen, before which an elegant Ionic

column receives the girder for the vestibule here becoming wider. The wooden ceiling still shows Gothic mouldings. In the corner at the right is the stone winding stair to the upper s stories (in the vestibule being a wooden stair of later date). In its entire breadth the court adjoins, and which at the East is enclosed by vaulted stables and a laundry. In both upper s stories (the upper plan in our Fig.) is repeated about the same arrangement, except that behind the court at E are living rooms connected by a wooden gallery, that on three sides extends around the court D in two stories, with the front house. These ornamental galleries with the elegant carved architraves of the windows give the court a both rich and picturesque character. In the carvings prevail elegant plaitings. The house bears the date of 1596.

Considerably earlier and from 1571 dates the present Hopf's brewery. The exterior is without architectural value, but in it is found as a picturesque vestibule first, whose beam ceiling rests on massive wooden octagonal piers. The stair exhibits a railing also boldly carved in wood, the court at left with an ornamental gallery. In the second story the beam ceiling of the great vestibule rests on an elegant Doric stone column. The beam ceiling in the vestibule of the third story shows an entablature as a cavetto in mediaeval fashion, the door with inlaid ornaments, gracefully enclosed by Ionic pilasters and Doric triglyph frieze; in the great front room is a beautiful wooden ceiling, finely divided and richly membered. Especially worthy is then the Haffner house in Herren alley py its internal arrangement. The court in both upper stories is surrounded on three sides by wooden galleries, that again form the connection with the rear house. They rest on high columns, that in a wonderful imitation of stone construction exhibit rustication. At the right in the corner is the winding stair. In the upper story is the hall lying behind (Fig. 201), a show piece of decoration, the paneling of the walls (Fig. 24) subdivided by elegant fluted Ionic columns, the stylobates and frieze adorned by scrolls; between the columns are blind arches with imitation of stone construction, the arched panels with fine inlaid ornaments. Much inferior and ruder is the ceiling treated, decorated by bad late paintings. The iron stove, on which is seen

the story of Lazarus, bears the date of 1592.

491 About the end of this epoch Italian influence broke a path
492 here and found its expression partciluarly in the pompous stucco decoration of the ceiling. Thus in the house behind the church S. Jacob, whose stately bay window resting on two piers and extending through all stories, with the facated arblars, the volutes and the ornaments in the locksmith style, finally the naively curved gables, that have already been designated as the show pieces of the stone architecture of Rothenburg. Above in the third story is a hall with stucco reliefs on the ceiling; in the principal panels being four scenes from the story of the prodigal son in the most luxuriant Barocco style, therewith entirely painted, the borders with flower scrolls and buds, in the spandrels the fables of the fox and the stork, of the ostrich and the serpent. With special preference has the artist represented the vagrant life of the prodigal son, about whom six courtesans dance (Fig. 202). On the door is read the date of 1613, its outer enclosure being formed by decorated pilasters. In the second story is found a similarly decorated room, but whose stucco decoration has remained unpainted. the ceiling shows in the middle panel the resurrection of Christ, in the four corners being the evaggelists, with beautiful ornaments in the smaller panels and on the borders. Even richer are the decorations in the Kistenseger house. It is externally notable by a high gable with volutes of ugly form, such as several occurring in Rothenburg. The vestibule like the entire ground story has fine star vaults, whose ribs still fully exhibit the Gothic mode of treatment. A stone winding stair leads to the upper stories. In the third story is found a chamber with rich stucco ceiling without painting. There is seen the birth of Christ, where an angel plays on the lute; then the resurrection. The borders are here again animated by scrolls and birds; also the windows are entirely enclosed by stucco reliefs, that are rather wild and Barocco. Between both windows is a female figure as a caryatid, ending in plaited serpents and tails. Still farther goes this mode of decoration, when it flanks the doorway with two great plaster figures of warriors as atlantes, t the older with an entirely free halbert, the younger with a s spear in his hands, beside being a fantastically curved female figure, whose body is entirely dispersed in foliage. All these

things are much too large for the small and low room, and in general already betray the extravagances of the Barocco. But in the unusually light, bold and flowing treatment is expressed masterly certainty. Also the ornamental in the arabesques, flower scrolls etc. er still of high value. That also art industry bloomed then in Rothenburg is proved by the numerous skilful worksrin iron, that one finds in and on the houses.

43 NUREMBERG.

The German Florence, mother of sciences and arts, Rivius calls the old imperial city of Nuremberg. And in fact, no other German community has more than distantly the importance for industrial and artistic life as this city, already already blooming by its political activity, by commerce and industry, t that one must term the crown of German cities. While Augsburg competed with it in commerce and wealth, indeed in many respects surpassed it, first arose to artistic importance in the Renaissance period, Nuremberg bears abundant traces of an unbroken and intensive flourishing of art, which from the Romanesque period to the end of the middle ages covered the city with characteristic monuments. In the sense of the middle ages these were principally works of church art, although secular architecture was not left a void beside it. But first with the beginning of the new time and following the modern current of culture, it also here attains its mightiest expression. When
44 Nuremberg is heard praised as a city of the middle ages, then this expression needs restriction. The plan of the city, the course of its streets and the public places, most of the church monuments, all that belongs to the middle ages, but the form in which the great secular buildings of the city, public as w well as the private dwellings of the citizens, have almost exclusively belonged to the Renaissance. The style above all does not appear here chiefly in that late development, that as in Augsburg the Italian type produces, but in an entirely German transformation, in the distribution of the plan as in the high and narrow facades adheres to the tradition of the middle ages. Therefore here is the characteristic and entirely individual course in all secular architecture, that in spite of the diversity in decorative forms so happily adds the stamp of church monuments, that Nuremberg still substantially produces an incom-

[illegible] harmonious impression.

[illegible] indeed [illegible] neutrality, but even this could [illegible] upon the war with Albert Alcibiades (1552), in which [illegible] weeks it suffered a loss of almost a million gulden. [illegible] thereby; indeed the full development of the [illegible] of its activity and art industry [illegible] came to its full scope in [illegible]. No German city can exhibit such [illegible]; but also none so [illegible] the [illegible] works of the Renais- [illegible] works. [illegible] (1484 – 1540) and A. Krafft (--- 1509) still belong to mediaeval art, with which they combined [illegible] realism, but not the Italian Renaissance [illegible] et seq.); but then P. Vischer with his tomb of S. Sebald [illegible] the path for the new style, [illegible] gives a splendid proof of its higher beauty and freer grace. [illegible] It is [illegible] of [illegible] [illegible] a. Therefore it is to [illegible] with private buildings.

If any city has acquired an expressive character of its architecture in this sense, that is Nuremberg. [illegible]

incomparably harmonious impression.

Into the new time the already long powerful and strenuously existing city entered with great decision, and established itself at the climax of the movement for Reform. Already in the year 1523 the chronicle states; "Permission was given for baptism and a baptistery, for the lod ceremony was set aside". The councli decided to adopt the Reformation, and even the great Nuremberg statesman and learned man, W. Prickheimer, turned to the new faith, which faint hearted he later renounced. Nuremberg remained free from the disorder of the peasants' war; during the smalkald war its commercial politics understood how indeed ensure neutrality, but even this deceit brought upon it the war with Albert Alcibiades (1552), in which within a few weeks it suffered a loss of almost a million gulden. However the prosperity of the mighty city was also scarcely injured t thereby; indeed the full development of the diversity of its artistry and art industry first came to its full scope in this epoch. No German city can exhibit such universality therein; but also none saw as early the monumental works of the Renaissance arise in supreme worth. M. Wohlgemuth (1434 - 1519) and A. Krafft (--- 1533) still belong to mediaeval art, with which they combined northern realism, but not the Italian Renaissance. It is Dürer that first employs here the antique forms (page 66 et seq.); but they P. Vischer with his noble tomb of S. Sebald breaks the path for the new style, that here gives a splendid proof of its higher beauty and freer grace. In paintings as in sculptures, in copper engravings as in woodcuts, this now appears, and about 1530 can we prove it also in architectural creations. It is the private architecture of highly cultured patricians, which makes the beginning. The numerous commercial relations with Venice have also here evidently given the impulse. Therefore it is to commence with private buildings.

If any city has acquired an expressive character in private architecture in this epoch, this is Nuremberg. One cannot say that these works in general are distinguished by the highest refinement, that they exhibit that significant sculpture, and spirited animation, like the Otto Henry building of Heidelberg or the best monuments in Swabia and lower Franconia. The material already appears to forbid a more refined development. But

a mighty skill in composition and energetic strength in treatment are peculiar to the Nuremberg works. In elevation the facades of the citizen's houses have the universal German tendency to an imposing building, and the colossal gables here form the pride of the architecture as everywhere. Also the plans of the houses of the richer citizens are wider than we are accustomed to find them elsewhere, so that these facades already make a weighty impression in mass. But to this is mostly added a rich development by bay windows of manifold designs, a consistent subdivision by systems of pilaster orders with entablatures and cornices, which also continues on the lofty gables. Thus arises rhythmic development combined with picturesque variety. One of the most complete examples of such facades is presented in Fig. 203 in the Preller house; a gable has been illustrated in Fig. 100.

But now as often occurs, when the houses do not have their gable toward the street but a side, then in a manner very characteristic for Nuremberg at the sides of the high roof are animated by projecting bays and dormer windows, that with their rich pilasters and ornaments, as well as the high and rather concave hip roofs give the buildings an extremely animated crowning. To these are added numerous little dormers similarly treated and likewise covered by pointed roofs. A representation of this unusually animated and effective arrangement, that contributes so much to the picturesque expression of the streets of north Germany, is presented by the building beside the Preller house (Fig. 203). Otherwise there also sufficiently occur on the facades in Nuremberg mediaeval elements in details; vertical bands instead of pilasters, Gothic mouldings on windows, interlaced blind tracery on the parapets of bay windows and o other suitable places. How Gothic vesicas are sometimes connected with Renaissance ornaments is shown by the handsome balustrades from the court of the Gellert house with its little decorated columns, masks, festoons of fruits, marine animals and cornucopias (Fig. 204).

The plans of these houses (Fig. 205) mostly present at the great and usually vaulted driveways, that sometimes widen into a stately entrance hall. A court is always arranged, that is either surrounded by wooden galleries or stone arcades. The

stone construction here has for a long time the forms of the late Gothic style; piers with mediaeval treatment and parapets with open tracery; Conversely there frequently occurs on wooden galleries an imitation of stone construction in the developed style of the Renaissance, but also here in the balustrades Gothic tracery retains supremacy until the end of the epoch. The stair is either placed in the corner of the house as a stone winding stair, or in a more stately arrangement it ascends within the arcade and then is almost entirely free and open. In the upper story is the great vestibule, that lies near the principal apartment, frequently with splendid treatment; but an important part is formed by the great summer hall placed in the rear (Fig. 207), that in many Nuremberg houses still retains its entire beauty of decoration. While the living rooms are paneled and cause themselves to be recognized as comfortable places for staying in the colder seasons of the year, especially by the great stoves, these summer halls like the front vestibules are mostly floored with slabs of stone or tiles, a and with lururious stucco ceilings are eutirely arranged for the summer season of the year. In the internal decoration of the rooms all art industries have competed and masterly proofs of their prime have been left. What still remains of paneling, ceilings and doorways in artistic joinery, rich caskets, wardrobes and chests, in fixtures for doors and other creations of locksmith's and blacksmith's arts, stoves of terra cotta decorated by sculpture and glazed, in works op gold and silver smiths, of tin and brass founders, spreads ower these Nuremberg buildings ar incomparable splendor of artistic enjoyment.

If I now proceed to a consideration of the details, then I must restrict myself to emphasizing certain important and characteristic examples, for the abundance of what still exists is so great, that it ever offers new wealth to the investigator. To the earliest works of the Renaissance belongs here the Tucher house, No. 9 Hirschel alley. On the facade next the street is the handsome bay window, that I have given in Fig. 101. The entablature is formed by a round arched frieze borrowed from the Romanesque style with elegant consoles anf leaves. The court with the main building of ashlar work and the wooden galleries of the adjacent buildings have a picturesque charm.

(Fig. 206). Remarkably here in the main house Gothic and even Romanesque forms are mixed with the first germs of Renaissance. The stair is winding and lies in a round and somewhat projecting tower, beside which above the roof develop very originally two smaller corbelled round turrets. The principal portal opens externally in a great round arch, half blind and wonderfully divided at the middle by a column. The windows with their cross muccions and their enclosures are Gothic, the vertical bands of the walls recall the Romanesque style, but have Gothic foliage on their consoles and capitals; on the contrary, the little niches developed above them are fitted with the ornamental shells of the Renaissance, while the crowning arched frieze a again occurs as a Romanesque element. The new style however is most expressed in the flat decoration of the portal. As the date is read 1533 on the tower. In the interior of a chamber in the second story is exhibited bold paneling with graceful little columns, the shafts fluted above and with graceful ornaments on the lower part. But the ceiling still follows the Gothic principle of chamfered beams. In the third story is a great hall with windows on three sides, in which handsome glass painted gray on gray represents the deeds of Hercules and similar events. Also here are an excellent wooden ceiling and paneled walls, as well as a great fireplace, that shows the Tucher arms held by two angels. Finally in the ground story is a handsome rectangular chapel with Gothic star vaults, whose ribs are united by a magnificent keystone.

More developed and completely appears the Renaissance a year later (1534) on the Hirschvogel house in the same alley. The facade next the street has nothing remarkable but a statue of the Madonna. But in the rear building, as so frequently in the houses of the patricians, is arranged a garden hall (Fig. 207), that in its entire decoration denotes the most perfect decoration that the Renaissance has produced in Germany. Even the charm of the ornamentation, the unusual refinement of the execution, also the excellence of the figures, that elsewhere form the weakness of the German Renaissance, permits here the conjecture of the executing hands of Italian artists, unless exceptionally a highly gifted German master had made his studies in Italy in this early time. For certainly is to be considered the wonderful invention

considered the wonderful division of the frieze over the fireplace, whose triglyphs are rectangular, and that ends at one side with a metope and at the other with a triglyph. The hall forms a rectangle 50 ft. long by 20 ft. wide and about 22 ft. high. It receives abundant light on three sides by round arched windows, that are divided by elegant Corinthian columns. The tympanums over the samaller arches are opened by little round windows and are otherwise animated by ornaments, that still r receive Gothic tracery. At the external longer side projects externally a fireplace like a bay window, enclosed at each side by a beautifully decorated pilaster and two free Corinthian columns. A masterly scroll frieze with cupids and fanciful creations extends above it; on the stylobates are sportive genii, on other members are properly distributed leaf ornaments of the highest beauty. No less spirited is the remaining arrangement of the interior. Between the windows are placed two Corinthian pilasters, on the opposite wall are little columns, connected by a richly ornamented frieze, the shafts and stylobates being finely decorated. Above the frieze is a second order of pilasters crowned by an entablature, that bears at the middle the bust of a Roman emperor and formerly a little obelisk at each side. The panel between the upper pilasters contains a painting. But these separate systems are then constructed above each window on caryatids like hermes larger sunk panels, which are again filled by paintings. The crown of the whole is formed by a cornice with consoles, that receives the painted ceiling. The rich impression is indeed enhanced by the well calculated use of polycrhomy. The panels of the lower walls are painted like dark leather hangings, the capitals and bases of the columns are red, those of the pilasters are gray, the panels of the frieze and the pilasters on the contrary are white, so that they produce the impression od noble marble; the shafts of the columns are yellowish; finally their stylobates are painted g with genii on a deeb blue ground. With the exception of the enclosure of the fireplace, the entire decoration is masterly carved in wood, the frieze being left in stucco, the floor laid with stone slabs. It was a noble and cool summer hall, that by the unusually large fireplace could also be used for the colder season of the year. The exterior of this independent

building projecting toward the garden is likewise decorated to correspond to the interior by a frieze under the windows with festoons of leaves, by an upper frieze with ox skulls, cornucopias and festoons, as well as a finely decorated portal. The hall in the ground story has a fine wooden ceiling on two columns also of wood with handsome capitals. The bay window is c covered by a low cross vault, whose ribs show Renaissance forms. A segmental arch with elegant rosettes forms the enclosure of the bay window. The doorway is a show piece of ornamentation, with nobly decorated pilasters, on the deep jambs being great masks with fine scrolls, the whole like the other stone masonry being the work of the highest rank.

The Hirschvogel hall is unique in Nuremberg and in Germany. How far men in general were distant from the Renaissance at t that time is shown by several houses of very wealthy citizens, that are still treated entirely in mediaeval style, although frequently the wide plan of the court makes almost a southern --- aside from the entirely different character of the forms. Thus the magnificent court in the Krafft house on Theresien st. The gateway forms a Gothic vestibule with ribbed vaults on round piers, the court is in two stories with galleries, whose segmental arches rest on Gothic piers, and whose balustrader are ornamented by curved open tracery. At the left rises an entirely open stair with winding steps resting on piers and a similar railing. The Renaissance appears only and well with the handsome niche and the little holder of cast iron for a standard. Of an allied sort is the likewise very wide court, that now belongs to the Bavarian court, except that the stairway is made somewhat wider and more enclosed. A third court of the same kind is possessed by a stately house on Panier place, where the treatment of the other parts and the date of 1612 sufficiently proves that all these buildings originated during the Renaissance epoch. How long men in general also remained here faithful to the middle ages is proved by the Topler house of 1500 on Panier place (Fig. 208). It is a closely compacted tower-like high building on a narrow plan, constructed without a court, with vertical bands on the angles and the steep gables, still subdivided in the manner of the Tucher house, with rich blind tracery panels on both bay windows, the roof strongly

animated by a number of ornamental projections. Very masterly are then the iron work, the beautiful iron gratings above the doorway of the house, the magnificent fixtures on all inner doors, and then generally the interior is harmoniously executed.

The developed Renaissance first appears at about the end of the century. It first manifests itself in some courts with elegantly executed wooden galleries that imitate the character of stone construction. One of the most beautiful examples is afforded by the Funk house, No. 21 Tucher st. (Fig. 209); plan in Fig. 205). The exterior of the house next the street is simple but is distinguished by magnificent roof bay on flowingly carved consoles, adorned by pilasters, columns, strong cornice and Gothic tracery. In the court at the right of one entering lies the round stair tower with stone winding stair enclosed by a tracery railing. On the contrary at the left rises on arcades on octagonal piers in three stories a wooden gallery, which leads to the rear buildings and a second smaller winding stair placed there. The elegant treatment of these galleries with their fluted columns, carved arches, tracery of the parapets, and finally the rich crowning cornice, all this is even enhanced by the dark brown tone of the wood, and has unsurpassed beauty.

An entirely similar court by the same hand is found in the house at No. 13 Egidien place at the left and beside the Peller house. The ground story again has a great vestibule, whose beam ceiling rests on wooden posts. At the left the stair ascends with beautifully conventionalized Gothic tracery railing. On this are two Renaissance hermes. The court has at one side a long wooden gallery in two stories with oblique supports beneath. The little columns with their fluting and the elegant Corinthian capitals, the beautifully carved arches, the balustrades with tracery, all this is of equal perfection. The front house opens to the court by open arches in three stories, which likewise have elegant tracery balustrades. No less finely treated are the roof bay windows. At the rear the court adjoins a small garden, to which a stair with Gothic balustrade leads up, while from the second story one descends by a wooden stair.

No less elegant is a court in Tetzel alley, enclosed on three sodes by similar wooden galleries in two stories. On the balustrade at the middle of a division is a handsome rosette. The

somewhat lower stories here forbade the imitation of arches, instead of which the columns are connected by a straight entablature. At the rear of the court and at the right lies the octagonal winding stair. Also here one ascends to a small garden.

Besides the favorite wooden architecture, stone construction has finally found its energetic and grand development. The most perfect example is indeed the Peller house of 1605. Not only is the facade (Fig. 203) one of the most powerful Renaissance facades of Germany, but also the interior is a show piece of the first rank. The great vestibule (Fig. 210) has wide span flat segmental cross vaults, whose ribs intersect in late Gothic form. The court forms an alongated rectangle (Fig. 211), s surrounded by three stories of massive arcades on piers, at t the middle a small bay window projecting outward. The end opposite the entrance with its free terrace, behind which rises a graceful facade with polygonal bay window, serves as an effective termination of the whole. In front at the left is the richly decorated octagonal staircase in open arrangement, broad and comfortable, the winding stair resting on a column at the middle, the entire stair being decorated on the underside by reliefs. So firmly rooted is still the art of Nuremberg in the traditions of the middle ages, that even here all balustrades show Gothic tracery, while elsewhere the Renaissance prevails throughout. Magnificent in the second story is the great hall with rich paneling, the ceiling already in carved wood with paintings in the separate panels. Before it is a great vestibule with fantastically Barocco fireplaces and enclosures of d doorways. Full of character and skilful, finally the fine iron fixtures of the street door, which we illustrate in Fig. 212.

Also several important facades in this style are found in various parts of the city. One of the most colossal is at No. 13 Karl st., whose rich gable was given in Fig. 100. In the present case the elegant and artistic decoration is limited to the gable, while the lower part of the facade remains plain. At No. 3 of the same st. is seen above the house door one of the finest iron grilles of the time; one no less beautiful is from the city hall and is given in Fig. 213. One of the grandest facades is then at No. 25 Adler st. and is of 1606. It does not extend into a gable but shows the side of the high

roof, which is adorned by handsome bay windows. Bay windows at
the middle and the angles further extend through the stories,
so that the impression is both stately and animated. The vesti-
370 bule of the house has cross vaults on dry columns, the stair
ascendind at the left shows Gothic tracery in the railing, the
court has at the right side galleries in three stories, whose
straight entablatures rest on Doric and Ionil columns. In No.
9 of the same St. on the contrary is found a court with hand-
some galleries in two stories on Ionic columns. The balustra-
des here do not show the elsewhere favorite Gothic tracery, but
ornamentally wrought little columns. On the front house and t
toward the court projects into the court a handsome little pol-
ygonal choir, that still dates from the Gothic epoch. Similar
courts, whose picturesque worth exceeds the architectural are
frequently found still in No. 9, but will here be passed over.
Model roof and bay windows regularly distributed anf beautiful-
ly decorated has the parsonage of the church S. Egidius and o
others. An imposing Barocco curved gable, that forms an effect-
ive outline, is shown by the great house that terminates at t
the left the upper end of Burg st. This is the Fembo house, n
named from a former possessor, and that likewise dates from t
the later time. While the second story experienced a restora-
tion in the last (18 th) century, the third story still poss-
esses its vestibule adorned by a fine stucco ceiling of 1614,
beside it being a great chamber, whose wooden ceiling and wall
paneling count with the noblest of the entire epoch. Also an
upper summer hall with richly painted ceiling is still Retained.

I cannot leave the private architecture of Nuremberg without
considering the peculiar plans like castles, which the patric-
ian families undertook to erect for themselves for a country
residence in the immediate vicinity of the city. A still well
preserved example is presented by the Schopper court located
east of the city, a small summer castle of Peller. It is a
tall structure like a tower, picturesquely furnished with
steep gables and roof bay windows, with a round stair tower
at the rear, the whole surrounded by large gardens and enclos-
ed by walls that form angle towers. The building itself was
formerly surrounded by a moat, and rises on an elevated ter-
race to which a ramp flight of steps ascends. There are two

wells, whose top beams rest on Doric columns. At three sides balconies project on corbels with pretty iron gratings. The ground story forms a great hall, whose beam ceiling rests on well carved octagonal piers. The second story has very narrow single windows, the third makes itself recognised as the principal story by its balconies and wide windows. Above it are only now separate chambers arranged in the angle pavilions of the roof. The whole with the low farm buildings at the north side has a picturesque and expressive appearance. Similar designs are the Lichtenhof, Gleishammer and others.

Among the public buildings of the city stands the city hall in the first line. As in Rothenburg the grea. hall forms the oldest part of the desing. It was even built in the good Gothic time of 1332 to 1340. Like most city halls it has at the east side a little polygonal bay window as an apse for an altar. Adjoining these oldest parts at the east side and towards the rear adjoins the building, which was erected in 1515 by H. Beham the elder. This also shows entirely Gothic forms, rectangular windows with bold architraves and a great portal covered by a pointed arch with interesting work as an enclosure. In the tympanum is the ipperial eagle with two coats of arms and the date of 1515. From here one enters a hall with cross vaults and Gothic mouldings, and then a winding stair leads upward. This p part forms the rear of the great picturesque court, that just here exhibits ornamental Gothic forms, while the front building opens with the mighty portocos of the later main building. With picturesque charm is especially the gallery with rich tracery balustrade supported by massive stone beams that again rest on little columns, which again boldly stand on corbels. The other three sides of the court are surrounded by a massive round arched arcade in two stories belonging to the building erected in 1613 to 1619 by E. K. Holzschuher. They have the character of the severe Italian Renaissance, the ground story closed with simple rectangular windows with architraves, both upper stories with great round arched windows originally open, between which a severe pilaster architecture subdivides the walls. In the middle of the court is an ornamental fountain by P. Labenwolf in 1556, from its basin rising a bronze column, that bears the figure of a little nude child (Fig. 214). The ground story of this front building formed by a great arched portico on pi-

piers with architraves, that also continue on the cross arches. In the portals leading to the street are masterly iron grilles. The stair is indeed broad with straight flights and landings, but is not richly treated; only the open lattice door of wrought iron that closes the entrance is finely handled.

The principal facade (Fig. 215) at the west makes a powerful impression by its colossal length. In the ground story are dry windows with architraves and three imposing portals, already strongly Barocco; at the corners are energetic rusticated quoins; the two upper stories are separated only by a wide band, and otherwise the entire length of the facade is occupied by windows. In the principal story these are simply enclosed, but in the upper story alternate windows in rhythmic change covered by angular and circular caps, neglecting the others. The termination is formed by a massive crowning cornice with dry consoles. According to Nuremberg custom then rise at the angles and the middle high roof bay windows with curved roofs like towers. With regard to the location on a narrow and steeply inclined street, the entire composition is so designed and constructed; in the perspective view lengthwise is an energetic effect by the grand proportions and the effective foreshortening in spite of the simplicity, a more refined charm of the details is rejected with good prudence.

In the interior the architect has before all sought to produce effect by great proportions. The corridors connecting the rooms in the upper stories exhibit rich stucco ceilings with plant and figure ornaments. In the third story is seen an extended representation of the killing of the associates in 1446 executed in stucco by H. Kern in 1621. This corridor is treated on the inner side as a show piece of architectural decoration by alternating fireplaces and portals. In the sense of the time have not been spared atlantes as well as reclining figures in Michelangelo's style. Particularly beautiful is here a smaller hall with inlaid doors and carved wooden ceiling, whose panels were intended for inserted paintings.

Different epochs participated in the great council hall. Its plan still dates from the Gothic time; to it belong the pointed windows and the great main portal at the middle of the inner longer side with tracery in the crowning. Beautiful painted

angels hold a shield on which is read;- "A. D. 1340 was this city hall begun and in 1521 as well as later in 1613 was it restored". By its vast length of 140 ft. aod 36 ft. breadth, the hall makes . very inspiring impression. Its ceiling is formed by a wooden tunnel vault with excellent subdivision. A plain wooden paneling covers the lover part of the walls. Then follows an arcade painted in perspective, which with its colored festoons of fruits on the light sky-blue ground has a great effect; another decorative idea of the good Renaissance time. Above this arcade are then placed the great mural paintings, in whose design Albert Dürer himself participated in part; At the right is his triumphal chariot of emperor Maximilian, in the middle a balcony with animated musicians playing, at the left the well known allegroical representation of Slander, that the judge (Midas) sought to confuse by all artfulness. The west end of the hall was formerly closed by the bronze grille of P. Vischer, which the Bavarian government, on taking possession of the administration of Nuremberg only in our (19 th) century, removed and caused to be sold as old metal, thereby beginning a series of robberies and destruction of old monuments, that is not yet ended. The few remains of it show what was lost here. But there yet exists the two stone corner pilasters, that were intended to receive the grille. Covered by arabesque and spirited invention and finest execution, these sculptured works appear to have come from a master's hands, which executed the w works in the hall of the Hirschvogel house. Here above a little side doorway two painted genii hold the inscription often repeated in the old hall of the city hall:- "One man's statement is a half statement. One should hear both sides". The east end of the hall is raised by several steps as a seat for the judge. In the small middle niche as a symbol of the power of the judge is seen a lion standing upright with sceptre and sword. In the corner stands a well carved seat, on the end wall are placed the two Gothic reliefs, that particularly cast an interesting light on the early commercial relations with Flanders. There is the inscription:- "Let the safety of the people be the supreme law".

575 Of the other city structures the Fleisch bridge is first to be mentioned, erected in 1596 to 1598 by the architects P. Unger

and W. F. Strömer in a single arch of bold springing after the model of the Rialto bridge. At the middle on both sides are p projecting balconies with flat reliefs, on one side next the meat hall is the colossal stone figure of an ox with a Latin inscription meaning:- "Ewerything has its beginning and its increase; but look, this ox never was a calf". But before all are the great works of the fortifications of the city, namely the four imposing round towers erected 1555 - 1568 alter the plans of G. Unger (Fig. 216). Built in masterly technics of rubbed ashlars, slightly diminished upward and crowned by few but powerfully effective bands of mouldings, they make almost the impression of being cast in metal. With all strength and simplicity, they are extremely elegant and substantially contribute to the picturesque view of the city.

Of fountains there belongs here especialy that erected on t the Lorenz place in 1589 by B. Wurzelbauer, with a rich elevation, even if already with strong mannerism in the figures. f Finally on the old arsenal is yet to be mentioned the round corner tower of 1588.

UPPER FRANCONIA.

The country of upper Franconia especially differs from the regions of lower and middle Franconia, in that here the independent power of the citizen class found no opportunity to unite in powerful city communities. On the contrary here in the bishopric of Bamberg the ecclesiastical power already in the early middle ages raised itself to supreme importance, and produced a flourishing artistic culture of great splendor. This belongs entirely to the Romanesque epoch and has not only in one of the most splendid monuments of that style, the cathedral of Bamberg, but also proved its flourishing in precious works of the minor arts. Besides there come into consideration the territories of several princes, that however attain no great importance in artistic development, excepting the margraves of Brandenburg. It is singular that this entire district produced only unimportant works in the Gothec epoch. Partly because the Romanesque time expressed itself over abundantly in monuments, but indeed chiefly because that grand free development of the citizen class , which in Germany was the chief supporter of t the Gothic style, here never came to an awakening. With the

beginning of the new time the teachings of Luther indeed already found even in Bamberg numerous adherents, and in the agitations of the peasants' war, the city placed itself at the head of the revolt, and arose with armed hands against the bishop. But when G. Truchsess completely routed the multitude of the rebels, quiet was again restored in a bloody way, and even the Reform of the church was powerfully suppressed.

In Bamberg the interesting building of the old bishop's palace presents a picturesque example of bold and ornamental Renaissance, apparently erected under bishop Ernst v. Mengersdorf. The building (Fig. 217) consists of a three story main building adorned by a bay window and ending with a high gable, whose facade is toward the east. Beside extends to the south a low two story wing to the cathedral. The treatment is simple in ashlar work, the windows still showing Gothic motives in their architraves. The upper story is subdivided by border pilasters. Somewhat more stately are developed the proportions of the main b building, that from the plinth upward is divided at the middle by similar pilasters. At the left is a little portal with horizontal lintel and enclosed by little coupled Tuscan columns; at the left in both upper stories is a stately bay wiydow corbelled out on a Gothic ribbed vault, that has as console an original figure of hri architect. Beside this is his monogram F. S. and the date nf 1591. Very richly decnrated is the bay window by half columns, numerous erms and garlends of foliage in fine execution. In spite of the excellent ashlar construction are seen everywhere rich traces od bold painting. Likewise the curved corner panels of the main gebli are adorned by unusually ornamental plant surface ornaments. At the right adjoining directly the main building is the enclosing wall of the c court, opeyed by small and large portals, elegant show pieces of the time. The principal portal is enclosed by fantastic hermes with arms crossed, bearing on their heads baskets of flowrs and fruits; on the attic are figure reliefs, below being emperor Henry and Kunigunde, the founders of the bishopric, with t the model of the cathedral. The attic extends at each side and shows the wonderful forms of a reclining man with hair on his entire body, aud of a woman clothed in an apron of leaves and crowned by sedge leaves. The figures are mostly of inferior

work, but the ornaments covering the surfaces of the large and small portals, the jambs, spandrels and archivolts, are so much the more beautiful. Also the little figures on the attic are well drawn and executed. The picturesque charm of the whole was essentially enhanced by the tall projection like a tower for the stair, that rose above the main building. Diminished below it developed above as a rectangle in the uppermost story by m means of corbelling and ends with a fancifully rich gable. A handsome little portal leads to the winding stair, whose newell rests on three little columns with Corinthian capitals. The upper main story has rooms of imposing height, especially stately is the great corner room with the bay window, which is decorated by a magnificent Gothic ribbed vault, while the segmental arch separating it from the chamber shows rosettes. All this is enhanced by painting. In the third story is a room with a wooden ceiling also with painted ornaments, which exhibits the curved foliage of the late epoch. Besides is a beautiful fireplace with acanthus consoles and side pilasters. The winding stair ends above with a Gothic star vault, the little columns of the newel on the contrary terminate with Corinthian capitals.

The building exhibits an intention of an extension to the north and west. The side buildings that surround the court in wide and irregular course are executed in half timber work with simple wooden galleries, partly in two stories. The front enclosing wall is joined farther north by the old bishop's private chapel, that still dates from the Romanesque time. Then the enclosing wall turns to the west, interrupted by a pointed arched entrance gateway of 1488. If one then follows the exterior of the building toward the south, he finds a second gateway with the date of 1479. Finally the wall then turns almost at a right angle toward the north side of the cathedral.

No second city perhaps has the character of an old seat of a bishop so completely preserved as Bamberg. The upper part, that is grouped about the cathedral, shows still beside the old residence of the bishop a number of those detached courts for canons particularly isolated from the outher world by high walls, that give to such episcopal cities their peculiar and aristocratic character. To these were again added the monastery of S. Michael arranged around its sunny court, and the collegiate f

foundations of S. Jacob, S. Stephen and S. Gangolph. A stately court of this kind lying opposite the old bishop's court shows over the portal ornamental Renaissance arms with the date of 1580, and the inscription:- "W. Albert v. Würzburg, canon, cantor and cellarer at Bamberg". But these are a later addition, for the gate itself and the smaller side doorway show the pointed arches of the Gothic epoch. The buildings inside subbounding the court have more picturesque than architectural worth. The original wooden stair placed in a projection leads to the upper story built of half timber work with a wooden gallery. A skilful portal in late Renaissance is seen on another court at the southeast of the cathedral. Inside the buildings are again built of half timber construction and have a handsome wooden gallery, that leads to a polygonal stair tower.

In the lower city first appeared a richer bloom in the time of the late Barocco and Rococo styles. Especially the city hall with its picturesque location over the water, its magnificent balcony and the frescos belongs there. To the late Renaissance is due the origin of the buildings of the present trade school with its two stately facades, its high curved volutes with pilasters and unusually slender pyramids on the gables. Also here the volute panels are entirely covered by flat chiseled leaf ornaments. The same kind of decoration, that seems characteristic for Bamberg, is shown by the side gable of the house at t the corner of Herren alley. Finally a dry Barocco building is the custom house on the market. The colossal gable has very Barocco wide anf depressed volutes with strong curves and festoons of fruits. Likewise Neptune's fountain on the market shows the same style.

Richer spoils are afforded by the old seats of the margraves of Brandenburg, who have left there grand monuments of their power and art sense. In the first line stands the Plassenburg, One of the most powerful castles of the princes in Germany. Already in the early middle ages it was a fortified place, from which the counts of Orlamünde dominated the country afar, the fortress in the 14 th century passed into the hands of the burgraves of Nuremberg. The eastern and northern parts of the main building with its walls 10 ft. thick and the well 684 ft. deep extend back even into the middle ages. At the end of the middle

ages it was particularly margrave Frederick, who expended considerable sums on the building and fortifications of the Plas-
577 senburg. In the 16 th century margrave Albert brought disaster on the country and the fortress. After his utter defeat near Sievershausen, his mortal enemy the duke of Brunswick invaded the country and devastated it. In spite of a brave defense, t the fortress could not hold out, and after the retreat of the small garrison was razed in 1554. But margrave George Frederick, who by the treaty of Vienna received 175,000 gulden from the allies as damages for rebuilding his fortress, caused it to be rebuilt by a master Vischer for the sum of 237,000 gulden, enormous sum at that time, in the splendid manner of which the grand court with its rich arcades and portals still give proof. He held his entry in 1564, but the decoration of the court lasted somewhat longer, for 1569 is read on the arcades. Passing in very recent times into the possession of the crown of Bavaria, this pearl of the German Renaissance was transformed into a convict prison. This fact makes a complete examination of t the building impossible.

The accounts of 1561 - 1599 show that the cost of the new building was 237,014 florins, thus amonting to about as much as the net income of the estate could scarcely defray in four years. In 1559 the builders at Culmbach and Baireuth had to f furnish plans and estimates for the rebuilding of the fortress. Two years thereafter the work was in active progress. The ordinary architect was named K. Vischer (died 1580). Further appears another architect K. Müller and a subordinate Italian architect from Ansbach, who left again in 1563. An inspector general of ordnance from Coburg in the year 1566 sent a Jülich architect from Ansbach, who must superintend the new building and the works. But for new plans came an Italian architect from Ansbach here, and the considerable expenditure in the building accounts in this year makes it certain, that a principal work was completed. It is now interesting that a master A. Tretsch, already known to us as the builder of the castle at Stuttgart, came in 1563 at the request of the margrave George Frederick to the Plassenburg, in order to give his advice concerning "some proposed works". In a document of Aug. 31 of that year, (in the State archives at Stuttgart), the margrave thanks duke

Christopher for sending him his architect and master of works, who came with his stonecutters and carpenters to inspect at Plassenburg "the buildings of a fortress begun and in good part completed, as well as other works". He has already prepared "sketches and plans and has given his counsel". Since to him, the margrave is lacking a skilful and experienced architect, but he desires to see that the duke does not lack his own architect, he requests that B. Berwart may be sent to him, who did likewise have "experience in building". On Sept. 26 duke Christopher grants this master, whom we also found engaged in the building of the Stuttgart castle (page 353), may be at the service of the margrave for two years. How much duke Christopher was interested in architecture may be seen from the fact, that at the same time he sent the margrave a copy of his building ordinance, and gave him his advice concerning the erection of the fortress. His architect had sent him a sketch to which he finds much to add. The flanks do not seem to him sufficiently protected, so that they could easily be taken; also the house itself is much too high, and at the same time the ground could be more deeply excavated. He suggests to the margrave to send him a "plan and view" in order better to execute the work. How much influence A. Tretsch and B. Berwart had on the building cannot be determined with certainty from all this. In the first place this only related to the fortifications. But since the beautiful court was commenced just then, the Stuttgart master may well have participated in it, since he had erected at home a no less stately court.

If one ascends from the city by the broad and noble avenue to the hill, that in vast extent was crowned by the long lines of the fortress, and from which the view of the lovely landscape with the White Main gently flowing through the meadows always charmed the eyes, then will one be astonished by the colossal fortifications, that were very needlessly demolished by the Bavarians in 1808. However the nucleus of the fortress with the walls carried to a great height still exists. One first p passes into an outer court, in which an originally domed building contains the arsenal erected by margrave Christian. For although this prince then transferred his residence to Baireuth, he did not fail to cause extensive fortifications to be erected

at Plassenburg. On the portal of the arsenal is read 1607, and it is a great work of the late Barocco style, defiant and warlike with a fine iron grating in the tympanum, a colossal lion painted on the leaves of the door, that stands with raised forepaws. Above the portal is a high arch in its middle tympanum being represented in high relief and in full armor, the margrave with the baton of a general in his hand and mounted on a galloping war horse. In two side niches are placed statues , the superstructure over them being crowned by obelisks, the w whole terminated by a statue of Pallas at the middle. The architecture is Barocco and yet tasteless, but in a dry rusticated style with banded Doric columns, still gives the impression of proud strength.

If one now goes farther on the high outer walls of the north wing of the castle, he reaches the principal portal of the inner building, that encloses by four wings the nearly square c court. This gateway belongs to the richest of the entire Renaissance and already affords the indication of luxuriance of sculptured decoration by which this building is distinguished a above all monuments of the German Renaissance. The membering of the portals is simple; the arch is only enclosed by pilasters, but the outer and inner surfaces on piers, arches, spandrels ane covered by foliage ornament. An ornamental cap at the middle contains the arms, flanked by ornamental pilasters, is crowned py a small gable filled by a shell, above which fanciful marine animals twine. At each side is seen the form of a warrior with drawn sword between great vases with flowers and dolphins. A wonderful but rather unintelligible composition, not even fine in its execution, but with mechanical dryness, yet the design of the scroll ornament is good throughout.

From here one passes through a deep vaulted entrance into the interior of the court, where a similar portal marks the entrance (Fig. 228). In the four corners of the court rise stair towers that contain winding stairs. Excepting the portal, the ground story is without any artistic characteristics. Only opposite the western entrance side lies on the east side a small arched portal, in whose tympanum God the Father is surrounded by winged angels and heads. This is the entrance to the chapel. The ground story of the south wing was originally

opened by nine large and high arches, that in great part are now walled up. Above the ground story in the west, south and east wings the two upper stories are animated by magnaficent porticos on piers. In the south wing are 14 in the series and 12 in the other two. But the north wing exhibits a different treatment. Here on high round piers of mediaeval form, that probably belong to an earlier arrangement, is arranged an arcade passage, that includes the second and ground stories. The third story opens with grouped rectangular windows into the c court. Here was formerly the great knights' hall, that occupied the entire north wing. This incomparably grand court obtained its magnificence by those arcades of the three other wings, that already in beautiful proportions open with developed round arches on piers. All is here overflowed by beautiful ornament, the surfaces of the piers, the arches and spandrels, and finally the parapets on which are countless medallion heads, mostly in laurel wreaths and held by genii. All is further arranged with scrolls and foliage in the best style of the Renaissance, a truly excessive richness, excellent in design though rather crude in execution, namely in the figure parts. The arcades in both stories are covered by beautiful star vaults, whose ribs show Gothic mouldings. The chapel is of simple plan but has r rich and complex Gothic ribbed vaults. Its windows are round arched. There is read 1569 on the third pier of the second story of the entrance side, on the southeast tower being 1567. T The latter date again occurs together with V. D. M. I. E. That was then a favorite proverb on Protestant courts:- "The word of the Lord continues to eternity". Only with sorrow can one depart from this magnificent work of the Renaissance, when he sees its present use anf its existing condition.

In Culmbach is found little from our epoch. The present district offices is a great simple building with high curved gable and small corballed bay window. There is a handsome tablet with the arms of Brandenburg held by two griffins and the inscription:- "1562. George Frederick margrave at Brandenburg". The c city church is a great and originally Gothic building with a polygonal choir, altered after the destruction in 1553, so that now the entire nave forms a single colossal aisle about 65 ft. wide, that is covered by a vast wooden tunnel vault, intersected

by compartments over the upper windows. The compartments in t the nave rest on Renaissance consoles, in the choir on Doric half colunms. Around it are double galleries on wooden supports, painted on the parapet of the lower one with the genealogical tree of Christ and Biblical stories in great extent, but indeed very crude. The altar is a great and stately Barocco work with a carved relief of the descent from the cross, the whole being very well painted. In similar style is the pulpit. Four precious little marble reliefs in fine execution adorn the font. At the west beneath the tower is an elegant Gothic vestibule with star vault and ornamental canopies for statues.

In Baireuth is the old residence castle, built 1564 - 1588 by A. P. Dieuart, an interesting remainder from that time with medallions of emperors and other ornaments on the facadea Also the castle of count Giech at Thurnau must be a valuable building of that epoch.

TABLE OF CONTENTS - - - - - - - - - - - - - - - - 1
BOOK I. GENERAL PORTION - - - - - - - - - - - - - - 1
Chapter 1. Renaissance of German genius- - - - - - - - - 1
Chapter 2. Beginning of Renaissance among painters and sculptors - - - - - - - - - - - - - - - - - 48
Chapter 3. Renaissance in art industries - - - - - - - 86
Chapter 4. The Theorists - - - - - - - - - - - - - - - - 145
Chapter 5. General form of German Renaissance- - - - 172
BOOK II. DESCRIPTION OF ARCHITECTURAL WORKS - - 240
Chapter 6. German Switzerland- - - - - - - - - - - - - - 240
Basle - 242
Lucerne - 249
Stein - on - Rhine- - - - - - - - - - - - - - - - - - - 253
Schaffhausen- 258
Zurich- 259
Näfels and Bocken - - - - - - - - - - - - - - - - - - - 264
Winterthur and vicinity - - - - - - - - - - - - - - - - 266
Chapter 7. Region of upper Rhine - - - - - - - - - - - 268
Upper Alsace- 268
Lower Alsace- 276
Baden - 280
Heiligenburg- 296
Chapter 8. Palatinate- - - - - - - - - - - - - - - - - 303
Upper Palatinate- 304
Regensburg- 306
New Palatinate- 308
Heidelberg- 314
Chapter 9. Swabia- - - - - - - - - - - - - - - - - - - 336
Buildings of princes- - - - - - - - - - - - - - - - - - 339
Henry Schickhardt - - - - - - - - - - - - - - - - - - - 356
Stuttgart - 366
Imperial cities - 389
Ulm - 398
Augsburg- 412
Chapter 10. Franconia- - - - - - - - - - - - - - - - - 433
Rhenish Franconia - - - - - - - - - - - - - - - - - - - 434
Lower Franconia - 454
Würzburg- 459
Schweinfurt - 466

Middle Franconia- 470
Rothenburg- 480
Nuremberg - 493
Upper Franconia - 515

LIST OF ILLUSTRATIONS.

1. Augsburg. Painting by Burgkmair- - - - - - - - - - - - p. 21
2. --- Drawing by Burgkmair - - - - - - - - - - - - - -25
3. Basle. Painting on facade by Holbein - - - - - - - - 29
4. Berlin. Design for glass painting by Holbein - - - - 33
5. London. Design for fireplace by Holbein- - - - - - - 37
6. Basle. Design for beaker by Holbein- - - - - - - - - 41
7. --- Design for goblet by Holbein- - - - - - - - - 45
8. Oxford. Design of goblet for Jane Seymour by Holbein 52
9. Bernberg. Design for dagger sheath by Holbein- - - - 56
10. --- Design for dagger sheath by Holbein- - - - 56
11. --- Design for imprint by Holbein- - - - - - - 63
12. --- Detail of triumphal arch by Dürer- - - - - 67
13. --- Crowning of triumphal arch bny Dürer - - - 69
14. --- Details of triumphal arch by Dürer - - - - 71
15. Vienna. Design for sword belt by Dürer - - - - - - - 73
16. --- Design for sword belt by Aldegrever- - - - 75
17. --- Last Supper by Schauffelein- - - - - - - - - 77
18. Nuremberg. Details of tomb of S. Sebald by Vischer - 79
19. Augsburg. Details of friezes by Vischer- - - - - - - 81
20. Pforsheim. Tomb of margrave Carl - - - - - - - - - - 83
21. Stuttgart. Tomb of Eberhard the Mild - - - - - - - - 84
22. Danzig. Choir stalls in monastery church - - - - - - 87
23. Altorf. Interior of chamber- - - - - - - - - - - - - - 89
24. Rothenburg. Paneling in Hafner house - - - - - - - - 91
25. Nuremberg. Cupboard in early Renaissance - - - - - - 93
26. Vienna. Cupboard in Austrian museum- - - - - - - - - 95
27. Vienna. Cupboard in Austrian museum- - - - - - - - - 96
28. Basle. Design for bedstead - - - - - - - - - - - - - 97
29. Vienna. Ebony casket - - - - - - - - - - - - - - - - 99
30. Basle. Design for goblet - - - - - - - - - - - - - - 101
31. Regensburg. Beaker - - - - - - - - - - - - - - - - - 102
32. Regensburg. Mug- - - - - - - - - - - - - - - - - - - 102
33. Regensburg. Goblet - - - - - - - - - - - - - - - - - 103
34. Regensburg. Goblet - - - - - - - - - - - - - - - - - 103.
35. --- Table ornament by Jamnitzer- - - - - - - - - - 104
36. --- Design for beaker by P. Vlynt- - - - - - - - - 106
37. Herdingen. Sprinkler and vessel- - - - - - - - - - - 107
38. --- Cover of Tucher family book- - - - - - - - - - 109

39. Various jewelry - - - 111
40. Ornamental crossses - - - 112
41. Women's silver belts - - - 113
42. Enameled pendant - - - 115
43. Berlin. Decorated arms - - - 117
44. Munich. Detail of decorated armor - - - 118
45. Munich. Detail of decorated armor - - - 119
46. --- Details of door fixtures - - - 121
47. Stuttgart. Door knocker - - - 122
48. Danzig. City hall, grille door - - - 123
49. Aulendorf. Iron gates - - - 125
50. Ravensburg. Sign of blacksmith - - - 126
51. --- Sconce and candlestick - - - 127
52. --- Top of iron casket - - - 128
53. --- Top of iron casket - - - 129
54. Oberdischingen. Clock - - - 131
55. Munich. Candlestick in church S. Michael - - - 133
56. --- Iron bridles - - - 135
57. --- Glazed jug - - - 136
58. --- Glazed jug - - - 137
59. --- Glazed jug - - - 137
60. --- Jug of Nuremberg faience - - - 138
61. --- Jug of Nuremberg faience - - - 138
62. --- Stove of glazed terra cotta - - - 139
63. Augsburg. Stove of glazed terra cotta - - - 141
64. Nuremberg. Panel of stove - - - 142
65. Nuremberg. Panel of stove, perspective - - - 143
66. Nuremberg. Panel of stove, perspective - - - 143.
67. Oberstrass. Stove of glazed terra cotta - - - 147
68. Elgg. Stove of glazed terra cotta - - - 149
69. Cologne. Church S. Peter. Painted glass window - - - 150
70. Munich. Palace. Painted glass panel - - - 153
71. --- Picture from White King - - - 155
72. Berlin. Tapestry - - - 157
73. Stuttgart. Border from statue in church - - - 159
74. Swabish-Hall. Border of bookbinding - - - 159
75. Nuremberg. Stamps on bookbindings - - - 161
76. --- From Dietterlein's Architectura - - - 169
77. --- Cartouche from the same - - - 170

78. Torgau. Castle. Bay window - - - - - - - - - - - - - - - - 181
79. Stuttgart. Portal- 182
80. Danzig. English house. Portal- - - - - - - - - - - - - - - 183
81. Stuttgart. Old Castle. Column- - - - - - - - - - - - - - - 184
82. Stuttgart. Old Castle. Parapet - - - - - - - - - - - - - - 185
83. Gmünd. Fountain- 186
84. Berne. Fountain of the Child-eater - - - - - - - - - - - 187
85. Stuttgart. Old Chancery. Portal- - - - - - - - - - - - - 188
86. Biberach. Portal - 189
87. Ueberlingen. Chancery. Portal- - - - - - - - - - - - - - - 190
88. Hothenburg. City hall.Portal - - - - - - - - - - - - - - 193
89. Brieg. Castle Piasteo. Facade- - - - - - - - - - - - - - 195
90. Heidelberg. Otto Henry building. Window- - - - - - - - 196
91. --- Early Renaissance arabesques - - - - - - - 197
92. --- Intarsia in wood. 1575 - - - - - - - - - - 199
93. Stuttgart. Lusthaus. Panel - - - - - - - - - - - - - - - 200
94. Heidelberg. Frederick building. Balustrade - - - - - - 201
95. Stuttgart. Railing of terrace- - - - - - - - - - - - - - 201
96. Comburg. Tomb. Panel - - - - - - - - - - - - - - - - - - - 202
97. Ueberlingen. Altar column- - - - - - - - - - - - - - - - 203
98. Munich. Palace. Vault over stair - - - - - - - - - - - - 205
99. Ensisheim. House. View of facade - - - - - - - - - - - - 207
100. Nuremberg. House gable - - - - - - - - - - - - - - - - - 208
101. Nuremberg. Tucher house. Bay window- - - - - - - - - - 209
102. Wismar. Fürstenhof. Facade - - - - - - - - - - - - - - - 211
103. Danzig. Arsenal. Facade- - - - - - - - - - - - - - - - - 213
104. Eppingen. House. View of facade- - - - - - - - - - - - 214
105. Gross-Heubach. House. Detail of facade - - - - - - - - 215
106. Halberstadt. House. View of facade - - - - - - - - - - 217
107. Halberstadt. House. Detail of corbelling - - - - - - - 218
108. Dinkelsbuhl. House. Detail - - - - - - - - - - - - - - - 218
109. Basle. House. Painting on facade by Holbein- - - - - 219
110. Danzig. Old city hall. View- - - - - - - - - - - - - - - 221
111. Rothenburg. City hall. Ceiling of council hall - - - 222
112. Cologne. Beam ceiling- - - - - - - - - - - - - - - - - - 223
113. Vienna. Palace Ambras. Ceiling - - - - - - - - - - - - 225
114. Danzig. City hall. Pendant - - - - - - - - - - - - - - - 227
115. Aschaffenburg. Palace. Stucco cross vault- - - - - - 229
116. Stuttgart. Lusthaus. Interior of ground story- - - - 231

117. Gemmingen. Well- 232
118. Rottweil. Fountain - 233
119. Cannstatt. Church tower- 235
120. Basle. Fountain of piper - - - - - - - - - - - - - - - - - - - 243
121. Basle. House of Gelten guild. Part of facade - - - - - 245
122. Basle. Spiesshof. Part of facade - - - - - - - - - - - - - 246
123. Basle. Spiesshof. Internal paneling- - - - - - - - - - - 247
124. Basle. Bärenfelserhof. Internal paneling - - - - - - - - 248
125. Lucerne. City hall. View - - - - - - - - - - - - - - - - - - 251
126. Stein. House. Painted facade - - - - - - - - - - - - - - - 255
127. Zurich. Seide hof. Interior of hall- - - - - - - - - - - 257
128. Zurich. City hall. View- - - - - - - - - - - - - - - - - - - 261
129. Zurich. Guild hall of Carpenters. View - - - - - - - - 263
130. Wettingen. Choir stalls- - - - - - - - - - - - - - - - - - - 265
131. Mühlhausen. City hall. Facade- - - - - - - - - - - - - - - 269
132. Colmar. House. View- 273
133. Colmar. House. Bay window- - - - - - - - - - - - - - - - - 275
134. Strasburg. Old city hall. Portal - - - - - - - - - - - - - 277
135. Carlsruhe. P.l.ce Gottesau. View - - - - - - - - - - - - 281
136. Baden. Old palace. Plan- - - - - - - - - - - - - - - - - - - 283
137. Baden. Old palace. Plan of upper story - - - - - - - - 286
138. Ettlingen. Palace court. Fountain- - - - - - - - - - - - - 289
139. Gernsbach. City hall. View - - - - - - - - - - - - - - - - 293
140. Constance. City hall. View - - - - - - - - - - - - - - - - 295
141. Heiligenburg. Palace plan- - - - - - - - - - - - - - - - - 297
142. Heiligenburg. Palace interior- - - - - - - - - - - - - - - 299
143. Heidelberg. Palace plan- - - - - - - - - - - - - - - - - - - 315
144. Heidelberg. Otto Henry building. Detail of facade- - 319
145. Heidelberg. Otto Henry building. Portal- - - - - - - - 321
146. Heidelberg. Frederick building. Facade - - - - - - - - 327
147. Heidelberg. House zum Ritter. Facade.- - - - - - - - - 331
148. Bergzabern. House zum Engel. View- - - - - - - - - - - 333
149. Swabish-Hall. Dormer window- - - - - - - - - - - - - - - 339
150. Hirsau. Castle ruin. View- - - - - - - - - - - - - - - - - 341
151. Tübingen. Castle. Plan of bays - - - - - - - - - - - - - 344
152. Tübingen. Castle. Wooden portal- - - - - - - - - - - - - 345
153. Freudenstadt. Church. Plan of upper story- - - - - - - 353
154. Freudenstadt. Church. Plan of lower story- - - - - - - 353
155. Freudenstadt. Church. View - - - - - - - - - - - - - - - 353

156. Stuttgart. Old castel. View- - - - - - - - - - - - - - - - 367
157. Stuttgart. Old castle. Plan- - - - - - - - - - - - - - - 369
158. Stuttgart. Old castle. Court - - - - - - - - - - - - - - 371
159. Stuttgart. Lusthaus. View- - - - - - - - - - - - - - - - 377
160. Stuttgart. Lusthaus. Plan of lower story - - - - - - - 378
161. Stuttgart. Lusthaus. Section - - - - - - - - - - - - - - 379
162. Stuttgart. New building. View- - - - - - - - - - - - - - 381
163. Stuttgart. Console - 387
164. Cannstatt. House. View of facade - - - - - - - - - - - - 389
165. Heilbronn. Church S. Kilian. Spire - - - - - - - - - - 391
166. Heilbronn. Hospital S. Catherine. Gable- - - - - - - - 393
167. Liebenstein. Castle chapel. Facade - - - - - - - - - - 397
168. Ulm. City hall. Gable- - - - - - - - - - - - - - - - - - 399
169. Ulm. Trinity church. Choir stalls- - - - - - - - - - - 405
170. Ulm. Schad house. Plan - - - - - - - - - - - - - - - - - 408
171. Ulm. Ehinger house. Portal - - - - - - - - - - - - - - - 409
172. Augsburg. Palace Fugger. Bathroom interior - - - - - - 415
173. Augsburg. Maximilian museum. Bay window- - - - - - - - 417
174. Augsburg. City hall. Model sketch- - - - - - - - - - - 426
175. Augsburg. City Hall. Model sketch- - - - - - - - - - - 426
176. Augsburg. City hall. Plan of ground story- - - - - - - 427
177. Augsburg. City hall. Plan of upper story - - - - - - - 428
178. Augsburg. City hall. Interior of council hall- - - - 429
179. Augsburg. Fountain of Augustus - - - - - - - - - - - - 431
180. Mainz. Cathedral. Tomb Uriel v. Gemmingen- - - - - - - 435
181. Lorch. Hilchen house. View of facade - - - - - - - - - 441
182. Frankfort. Limburg house. Stair- - - - - - - - - - - - 443
183. Frankfort. Salt house. Facade- - - - - - - - - - - - - 447
184. Offenbach. Castle. Partial view- - - - - - - - - - - - 449
185. Offenbach. Castle. Plan- - - - - - - - - - - - - - - - - 451
186. Aschaffenburg. Palace. View- - - - - - - - - - - - - - 452
187. Aschaffenburg. Palace. Portal of chapel- - - - - - - - 453
188. Wertheim. Well - 455
189. Lohr. City hall. Ceilings- - - - - - - - - - - - - - - 457
190. Würzburg. University church. Facade- - - - - - - - - - 464
191. Schweinfurt. City hall. View - - - - - - - - - - - - - 465
192. Schweinfurt. City hall. Plan of ground story - - - - 467
193. Schweinfurt. City hall. Plan of second story - - - - 468
194. Neuenstein. Castle. View - - - - - - - - - - - - - - - - 469

195. Neuenstein. Castle. Plan of ground story - - - - - - 472
196. Mergentheim. Castle. Stairway- - - - - - - - - - - - - 477
197. Rothenburg. City hall. Partial facade- - - - - - - - 483
198. Rothenburg. City hall. Plan- - - - - - - - - - - - - - 484
199. Rothenburg. Fountain - - - - - - - - - - - - - - - - - 487
200. Rothenburg. Geiselbrecht house. Plans- - - - - - - - 489
201. Rothenburg. Haffner house. Interior- - - - - - - - - 491
202. Rothenburg. Stucco panel - - - - - - - - - - - - - - - 493
203. Nuremberg. Peller house. Facade- - - - - - - - - - - 495
204. Nuremberg. Gessert House. Balustrade - - - - - - - - 496
205. Nuremberg. Funk house. Plans - - - - - - - - - - - - - 497
206. Nuremberg. Tucher house. View- - - - - - - - - - - - - 499
207. Nuremberg. Hirschvogel house. Garden hall- - - - - - 501
208. Nuremberg. Topler house. View- - - - - - - - - - - - - 502
209. Nuremberg. Funk house. Court - - - - - - - - - - - - - 503
210. Nuremberg. Peller house. Plans - - - - - - - - - - - - 504
211. Nuremberg. Peller house. Court - - - - - - - - - - - - 505
212. Nuremberg. Peller house. Ironwork on door- - - - - - 507
213. Nuremberg. City hall. Iron grille- - - - - - - - - - 508
214. Nuremberg. City Hall. Fountain - - - - - - - - - - - - 509
215. Nuremberg. City hall. View - - - - - - - - - - - - - - 511
216. Nuremberg. Great round tower - - - - - - - - - - - - - 513
217. Bamberg. Old bishop's palace. View - - - - - - - - - - 517
218. Plassenburg. Castle. Court - - - - - - - - - - - - - - 521

INDEX OF PLACES.

Aarau. Monastery Muri. Glass paintings - - - - - - Page - 137
Altorf. House. Wood carving - - - - - - - - - - - - - - - - - - 92
Altorf. House. Arrangement- - - - - - - - - - - - - - - - - - 260
Amberg. District court- 305
Amberg. Building for assembly - - - - - - - - - - - - - - - - 304
Amberg. City hall - 305
Amberg. Castle. (Appeal court). - - - - - - - - - - - - - - - 304
Amberg. Dance hall- 305
Amberg. Arsenal - 305
Amberg. House - 305
Ambras. Palace. Wooden ceiling- - - - - - - - - - - - - - - - 224
Ambras. Palace. Ceiling - - - - - - - - - - - - - - - - - - - 91
Ansbach. Castle - 479
Ansbach. Gymnasium (former) - - - - - - - - - - - - - - 226,479
Ansbach. Court dispensary - - - - - - - - - - - - - - - - - - 480
Ansbach. Private architecture - - - - - - - - - - - - - - - - 480
Aschaffenburg. Monastery church. Tombs- - - - - - - 78,79,452
Aschaffenburg. Palace - - - - - - - - - - - - - - - 220,226,450
Augsburg. General - 412
Augsburg. Cathedral. Iron grilles - - - - - - - - - - - 118,420
Augsburg. Cathedral. Epitaphs - - - - - - - - - - - - - - - - 421
Augsburg. Church S. Anna. Tower - - - - - - - - - - - - - - - 423
Augsburg. Church Barefoot. Choir stalls, grilles- - - - - - 421
Augsburg. Church S. Ulrich. Choir stalls, confessionals - 420
Augsburg. Augustus fountain, grilles- - - - - - - - - - - - - 118
Augsburg. Bridge, Barefoot- - - - - - - - - - - - - - - - - - 424
Augsburg. Becken house on Perlachberg - - - - - - - - - - - - 422
Augsburg. Fountains - - - - - - - - - - - - - - - - - - 228,431
Augsburg. College near church S. Anna - - - - - - - - - - - - 421
Augsburg. Painted facades - - - - - - - - 210,212,338,413,418
Augsburg. Meat market - 227
Augsburg. Palace Fugger - - - - - - - - - - - - - - - - 212,413
Augsburg. Gardens - 229
Augsburg. Gallery of paintings- - - - - - - - - - - - -55,58,59
Augsburg. Foundry - 422
Augsburg. Maximilian museum - - - - - - - - - - - - - - - - - 416
Augsburg. Makimilian museum. Bay window - - - - - - - - - - - 202
Augsburg. City hall - - - - - - - - - - - - - - - - - - 223,424

Augsburg. City hall - 223,424
Augsburg. City hall. Ceiling of golden hall - - - - - - - - -92
Augsburg. City hall. Stoves - - - - - - - - - - - - - - - - - 128
Augsburg. Abattoir- 423
Augsburg. Siegel house- - - - - - - - - - - - - - - - - - - 423
Augsburg. New hospital- - - - - - - - - - - - - - - - - - - 430
Augsburg. Weber house - - - - - - - - - - - - - - - - - - - 419
Augsburg. Weber house. Mural painting - - - - - - - - - - - 212
Augsburg. Arsenal - 227,425
Augsburg. Arsenal. Cannon - - - - - - - - - - - - - - - - - 124
Augsburg. Private architecture- - - - - - - - - - - - - 418,424
Aulendorf. Castle. Iron grilles - - - - - - - - - - - - 116,398

Baden near Zurich. Iron grille- - - - - - - - - - - - - - - 263
Baden-Baden. Monastery church. Tombs- - - - - - - - - - - - 290
Baden-Baden. Castle - 281
Baireuth. Old Castle- 524
Baldern near Bopfingen. Castle- - - - - - - - - - - - - - - 351
Bamberg. Cathedral. Tomb- - - - - - - - - - - - - - - - - - 80
Bamberg. Old palace of bishop - - - - - - - - - - - - - - - 516
Bamberg. Commercial school- - - - - - - - - - - - - - - - - 518
Bamberg. Custom house - - - - - - - - - - - - - - - - - - - 518
Bamberg. Monastery S. Michael - - - - - - - - - - - - - - - 518
Bamberg. Fountain of Neptune- - - - - - - - - - - - - - - - 518
Bamberg. City hall- 518
Bamberg. Monastery S. Gangolph- - - - - - - - - - - - - - - 518
Bamberg. Monastery S. Jacob - - - - - - - - - - - - - - - - 518
Bamberg. Monastery S. Stephen - - - - - - - - - - - - - - - 518
Bamberg. Private architecture - - - - - - - - - - - - - - - 518
Basle. Minster. Tombs - - - - - - - - - - - - - - - - - - - 248
Basle. Church S. Martin. Epitaph- - - - - - - - - - - - - - 248
Basle. Bärenfelser hof. Wood paneling - - - - - - - - - - - 245
Basle. Fountains- - - - - - - - - - - - - - - - - - - 184,227,243
Basle. Painted facades- - - - - - - - - - - - - - - - - - - 210
Basle. Gelten guild house - - - - - - - - - - - - - - - 179,244
Basle. Gelten guild house - - - - - - - - - - - - - - - - - 192
Basle. House zum schwarzen Rad- - - - - - - - - - - - - - - 247
Basle. Museum - - - - - - - - - - - - - - - 60,61,63,65,70,98,101
Basle. City hall- 242
Basle. City hall. Painted glass - - - - - - - - - - - - - - 242

Basle. City hall. Wall paneling - - - - - - - - - - - - - - - - 243
Basle. City hall. Council hall. Painted glass - - - - 61,137
Basle. Schützenhaus. Painted glass- - - - - - - - - - - - - - 137
Basle. Spiesshof. - 244
Basle. Spiesshof. Window- - - - - - - - - - - - - - - - - - - -192
Basle. Spiesshof. Wood paneling and ceiling - - - - - - - - 244
Basle. Painted glass- 247
Bebenhausen. Church. Pulpit - - - - - - - - - - - - - - - - - 140
Bebenhausen. Buildings of princes - - - - - - - - - - - - - - 340
Bebenhausen. Wood paneling, ceilings, chest - - - - - - - - 340
Bergzabern. House zum Engel - - - - - - - - - - - - - - - - - 334
Berlin. Royal palace- 174,176
Berlin. Museum Art Industries - - - - - - - - - - - 99,105,142
Berlin. Cabinet of copper engravings- - - - - - - - - - - - 61
Berlin. Schinkel museum. Dagger sheath- - - - - - - - - - - 64
Bern. Fountain of child-eater - - - - - - - - - - - - - - - - 184
Bernberg. Library. Design for dagger sheath - - - - - - - - 64
Bernberg. Castle- 178
Bernberg. Private architecture- - - - - - - - - - - - - - - - 380
Biberach. Fountain- 398
Biberach. House. Portal - - - - - - - - - - - - - - 189,192,398
Birkenwald. Castle- 279
Boppard. Carmelite church. Tombs- - - - - - - - - - - - - - - 81
Brunswick. Gewandhaus - 201
Brunswick. Half timber work - - - - - - - - - - - - - - - - - 206
Breslau. Cathedral. Portal of sacristy- - - - - - - - - - - - 174
Breslau. Cathedral. Chapter house - - - - - - - - - - - - - - 174
Breslau. City hall. Portal- - - - - - - - - - - - - - - - - - 174
Breslau. Private architecture - - - - - - - - - - - - - - - - 174
Breuberg near Höchst. Castle. Gate- - - - - - - - - - - - - - 173
Brieg. Piasten castle - 175
Brieg. Piasten castle. Court- - - - - - - - - - - - - - - - - 184
Brieg. Piasten castle. Window - - - - - - - - - - - - - - - - 191
Brieg. Piasten castle. Portal - - - - - - - - - - - - - - - - 191
Brieg. Piasten castle. Sgraffito painting - - - - - - - - - 213
Bruchsal. House. Portal - - - - - - - - - - - - - - - - - - - 291
Bruck on Mur. Fountain and railing- - - - - - - - - - - - - - 118
Bülach. City hall. Arrangement- - - - - - - - - - - - - - - - 266
Buxheim near Memmingen. Carthusian church. Choir stalls - 350

Cannstatt. Church. Tower- 234
Cannstatt. Mill - 388
Cannstatt. Private architecture - - - - - - - - - - 198,201,388
Cassel. Museum. Ornamental objects- - - - - - - - - - - - - 108
Celle. Castle chapel- 178
Coburg. Gymnasium - 226
Coburg. Government buildings- - - - - - - - - - - - - - - - - 226
Coburg. Fortress. Intarsias - - - - - - - - - - - - - - - - - 92
Coburg. Fortress. Stoves- - - - - - - - - - - - - - - - - - - 127
Coburg. Arsenal.- 227
Colmar. Private architecture- - - - - - - - - - - - - - - 175,274
Colmar. Bay windows - - - - - - - - - - - - - - - - - - - 179,203
Colmar. Portal- 189
Colmar. Painted facade- 212
Comburg. Abbey church - 478
Comburg. Abbey church. Tomb - - - - - - - - - - - - - - - - - 194
Constance. Cathedral- 294
Constance. Cathedral. Chapel grilles- - - - - - - - - - 118,296
Constance. City hall- 294
Constance. City hall. Window- - - - - - - - - - - - - - - - - 192
Constance. City hall. Arrangement A A - - - - - - - - - 295,296
Constance. Private architecture - - - - - - - - - - - - - - - 296
Culmbach. City church - 523
Culmbach. District offices- - - - - - - - - - - - - - - - - - 523
Culmbach. Plassenburg - 518

Dachsolder. Castle- 304
Danzig. Monastery church. Choir stalls- - - - - - - - - - - 90
Danzig. English house. Portal - - - - - - - - - - - - - - 184,191
Danzig. City hall. Tower- - - - - - - - - - - - - - - - - - - 223
Danzig. City hall. Tower- - - - - - - - - - - - - - - - - - - 223
Danzig. Gate- 228
Danzig. Arsenal - 204,227
Danzig. Arsenal. Window - - - - - - - - - - - - - - - - - - - 192
Danzig. Private architecture- - - - - - - - - - - - - - - 185,258
Dargun. Castle- 178,204
Darmstadt. Pedagogium - 226
Deinschwang. Castle - 304
Dessau. Castle. Stair - - - - - - - - - - - - - - - - - - 174,176
Dettelbach. Pilgrimage church - - - - - - - - - - - - - - - - 462

Dinkelsbuhl. Private architecture - - - - - - - - - - - - - - 142
Donaueschingen. Gallery of prince - - - - - - - - - - - - - - 76
Dresden. Royal palace - 218
Dresden. Royal palace. George building- - - - - - - - - 174,182
Dresen. Royal palace. Court - - - - - - - - - - - - - 175,176,177
Dresden. Library. Dürer's drawings- - - - - - - - - - - - - - 70
Dresden. Cabinet of copper engravings, Drawings - - - - - 166
Dresden. Historical museum- - - - - - - - - - - 100,110,113,122

Edenkoben. Private architecture. Portal - - - - - - - - - - 335
Eichstadt. Church of Holy Sepulchre - - - - - - - - - - - - 430
Eichstadt. castle on Willibaldsberg- - - - - - - - - - - - 430
Elgg near Winterthur. Castle. Arrangement- - - - - - - - 266
Elgg near Winterthur. Castle. Stove - - - - - - - - - - - - 132
Ellwangen. Old castle - - - - - - - - - - - - - - - - - - - 350
Eltville. Private hause - - - - - - - - - - - - - - - - - - 442
Emden. City hall- 178
Ensisheim. City hall- - - - - - - - - - - - - - - - - - 175,270
Ensisheim. Private architecture - - - - - - - - 198,201,202,271
Eppingen. Private architecture- - - - - - - - - - - - - - - 206
Esslingen. City hall- 395
Ettlingen. Fountain - 291

Florian, S. Monastery - - - - - - - - - - - - - - - - - - - 68
Frankfort on Main. Fountain - - - - - - - - - - - - - - - - 448
Frankfort. Römer- 444
Frankfort. Private architecture - - - - - - - - - - 198,206,444
Frankfort. Table cover- - - - - - - - - - - - - - - - - - - 104
Freiberg (Saxony). Cathedral. Tombs - - - - - - - - - - - - 85
Freiberg (Breisgau). Minster. Vestibule - - - - - - - - - - 292
Freiberg. City hall - 292
Freiberg. Old university- - - - - - - - - - - - - - - - - - 292
Freiberg. Post office - - - - - - - - - - - - - - - - - - - 294
Freiberg. Private architecture- - - - - - - - - - - - - - - 292
Freising. Cathedral. Chapel grilles - - - - - - - - - - - - 116
Freising. Palace. - - - - - - - - - - - - - - - - - - - 174,187
Freising. Palace. Arcade court- - - - - - - - - - - - - - - 312
Freudenstadt. Church- - - - - - - - - - - 231,232,234,338,352
Freudenstadt. Church. Window- - - - - - - - - - - - - - - - 191
Freudenstadt. City plan - - - - - - - - - - - - - - - - - - 351
Freudenstadt. Market- 352

Freudenstadt. Market place- - - - - - - - - - - - - - - - - - - 352
Freudenstadt. City hall - 352
Freudenstadt. Hospital- 352
Freudenstadt. Gate- 228
Fürstenried. Castle garden- - - - - - - - - - - - - - - - - - - 230
Fürstenwald. Hunting castle - - - - - - - - - - - - - - - - - - 304

Gadebusch near Schwerin. Castle - - - - - - - - - - - - - 178,204
Gernsbach. City hall- - - - - - - - - - - - - - - 192,201,203,291
Giebelstatt. Castle - 459
Gmünd (Swabia). Fountains - - - - - - - - - - - - - - 184,227,395
Gmünd. Hospital - 395
Gmünd. Granary- 395
Gmünd. Private architecture - - - - - - - - - - - - - - - - - - 395
Göppingen. Castle - - - - - - - - - - - - - - - - - - 178,337,339
Göppingen. Castle. Stairs - - - - - - - - - - - - - - - - - - - 219
Görlitz. City hall- 175
Görlitz. Private architecture - - - - - - - - - - - - - - - - - 174
Goslar. Half timber architecture- - - - - - - - - - - - - - - - 206
Gottesau near Carlsruhe. Castle - - - - - - - - - - - - - 178,280
Gottesau. Castle. Window- 192
Graz. Gargoyle- 119
Greifenstein.(Silesia). Castle.Sgraffito- - - - - - - - - - - - 213
Grossheubach near Miltenberg. Bay window- - - - - - - - - - - - 208
Gross-Steinheim. Hutten house - - - - - - - - - - - - - - - - - 442
Grünau near Neuburg. Hunting castle - - - - - - - - - - - - - - 312
Güstrow. Castle - 178

Haimburg near Neumarkt. Castle- - - - - - - - - - - - - - - - - 304
Halberstadt. Private architecture - - - - - - - - - - - - - - - 208
Hall (Schwabisch). City hall library. Bookbinding - - - - 144
Hall. Water basin on market place - - - - - - - - - - - - - - - 477
Hall. Private architetture- - - - - - - - - - - 207,338,468,477
Hall on S. Cathedral. Pulpit decorations- - - - - - - - - - - - 174
Hallstadt. Inn zur post. House bell - - - - - - - - - - - - - - 119
Hameln. Hochzeithaus- 204
Hameln. Rattenfängerhous- 201
Hameln. Weathercock - 119
Hamelschenburg near Hameln. Castle- - - - - - - - - - - - - - - 202
Hanover. Leibnitz house - - - - - - - - - - - - - [illegible],201,202

Heidelberg. Castle- - - - - - - - - - - - - - - - - - - 175,304,314
Heidelberg. Castle. Frederick - - - -,185,192,194,201,316,326
Heiledberg. Castle. Frederick. Chapel - - - - - - - - - - - 232
Heidelberg. Castle. Otto Henry- -177,178,185,186,192,316,318,319.
Heidelberg. Castle. Rudolph - - - - - - - - - - - - - - - 315,316
Heidelberg. Castle. Rupprecht - - - - - - - - - 315,317,318,326
Heidelberg. Castle. English building- - - - - - - - - - 316,329
Heidelberg. Castle. Royal hall- - - - - - - - - - - - - - 317,318
Heidelberg. Castle. Terrace - - - - - - - - - - - - - - - - - 316
Heidelberg. Castle. Garden- - - - - - - - - - - - - - - 228,330
Heidelberg. House zum Ritter- - - - - - - - - - - - 201,202,332
Heidelberg. Private Architecture- - - - - - - - - - - - - - 333
Heilbronn. Church S. Kilian. Tower- - - - - - 173,232,337,389
Heilbronn. House of Teutonic order- - - - - - - - - - - - - 394
Heilbronn. Meat market- - - - - - - - - - - - - - - - - - 227,392
Heilbronn. Hospital S. Catherine- - - - - - - 186,191,200,392
Heilbronn. Offices of high officials- - - - - - - - - - - - 392
Heilbronn. City Hall- - - - - - - - - - - - - - - - - - 222,390
Heilbronn. Private architecture - - - - - - - - - - - - - - 394
Heiligenberg. Castle- - - - - - - - - - - - - - - - - - - 178,296
Heiligenberg. Castle. Ceiling - - - - - - - - - - - - - - - - 90
Heiligenberg. Castle. chapel- - - - - - - - - - - - - - - - 232
Heinrichsgrün. (Bohemia). Castle- - - - - - - - - - - - - - 133
Heldburg near Hildburghausen. Castle- - - - - - - - - - - 178
Helmstedt. Former university- - - - - - - - - - - - - - - - 202
Herdringen. Castle. Silver work - - - - - - - - - - - - - - 105
Hildesheim. Private architecture- - - - - - - - - - - - - - 206
Hirsau. Hunting castle- - - - - - - - - - - - - - - - - - 337,340
Hirschwald near Amberg. Hunting castle- - - - - - - - - - 304

Ingolstadt. Church S. Marien. Painted glass - - - - - - - 139
Ingolstadt. Frauen church. High altar - - - - - - - - - - 255
Innsbruck. Franciscan church. Tomb- - - - - - - - - - - - - 85

Johannisberg near Neisse. Castle- - - - - - - - - - - - - - 173
Ischl. House bell - 119

Kaaden. City hall - 133

Kaiserberg. Private architecture- - - - - - - - - - - - - - 271
Kapfenburg near Lauchheim. Castle - - - - - - - - - - - - - 351
Kiedrich. City hall - 442

Kirchheim. Fugger castle. Wooden ceiling. - - - - - - - - - 432
Kisslegg. Stove - 127,398
Klausenburg. Church. Portal - - - - - - - - - - - - - - - - 174
Cologne. Church S. Maria Lys. Painted glass - - - - - - - - 140
Cologne. City hall. - - - - - - - - - - - - - - - - - 177,178,188
Köthen. Castle. Pleasure garden - - - - - - - - - - - - - - 229
Cracow. Cathedral. Jagellon chapel- - - - - - - - - - - - - 174

Landshut. Palace- - - - - - - - - - - - - - - - - 175,176,309,310
Landshut. Palace. Wooden ceiling- - - - - - - - - - - - - - 92
Landshut. Castle Trausnitz- - - - - - - - - - - - - - - - 179,188
Landshut. Castle Trausnitz. Carved frame- - - - - - - - - - 224
Landshut. Castle Trausnitz. Stove - - - - - - - - - - - - - 127
Landshut. Castle Trausnitz. Knights' hall - - - - - - - - - 218
Lautershofen. Little castle - - - - - - - - - - - - - - - - 304
Leipzig. Prince's house - - - - - - - - - - - - - - - - 202,203
Leipzig. City hall- 202
Leipzig. Private architecture - - - - - - - - - - - - - - - 202
Lichtenthal near Baden-Baden. Monastery. Fountain - - - - 290
Liebenstein near Besigheim. Castle chapel 185,186,191,231,232,394
Liegnitz. Castle- 174
Liegnitz. Sgraffito - 213
Lindau. City hall - 350
Lohr. Castle (now district offices) - - - - - - - - - - - - 457
Lohr. City hall - - - - - - - - - - - - - - - - - - 222,226,456
London. British museum. - - - - - - - - - - - - - - - - - - 70
London. British museum. Design for fireplace- - - - - - - 62
London. British museum. Clock - - - - - - - - - - - - - - - 64
London. British museum. Designs for art industries- - - - 65
London. Kensington museum. Shield - - - - - - - - - - - - - 113
Lorch. Church. Tombstone- - - - - - - - - - - - - - - - - - 81
Lorch. Hilchen house- 440
Lowenberg (Silesia). Sgraffito- - - - - - - - - - - - - - - 213
Lübeck. Church S. Maria. Grille - - - - - - - - - - - - - - 124
Lübeck. City hall - 178
Lüneberg. City hall - 178
Lüneberg. City hall. Carved woodwork- - - - - - - - - - - - 92
Lucerne. Franciscan church. Chapels - - - - - - - - - - - - 252
Lucerne. Monastery church. Font and choir grille- - - - - 252
Lucerne. Cemetery. Arcades- - - - - - - - - - - - - - - - - 251

Lucerne. City hall- 249
Lucerne. Government building- - - - - - - - - - - - - - - - - 249
Lucerne. Painted facades- - - - - - - - - - - - - - - - - - - 210
Lucerne. Private architecture - - - - - 60,62,178,241,249,250

Magdeburg. Cathedral. Tomb- - - - - - - - - - - - - - - - - - 76
Mainz. Cathedral. Tombs - - - - - - - - - - - - - -81,173,435-438
Mainz. Cathedral. Choir stalls- - - - - - - - - - - - - - - - 90
Mainz. Cathedral. Choir stalls in chapter hall- - - - - - - 438
Mainq. Church S. Stephen. Tabernacle- - - - - - - - - 173,435
Mainz. Church S. Stephen. Iron grille - - - - - - - - - - - 435
Maniz. Castle of archbishop - - - - - - - - - - - - - - - - 438
Mainz. Gymnasium- 439
Mainz. Jews' fountain - - - - - - - - - - - - - - - 174,227,436
Mainz. Former university- - - - - - - - - - - - - - - - - - - 438
Mainz. Private architecture - - - - - - - - - - - - - - - - 439
Markgröningen. Fountain - - - - - - - - - - - - - - - - - - - 227
Markbreit. Land court house - - - - - - - - - - - - - - - - 459
Markbreit. City hall- 458
Mergentheim. Castle of Teutonic order - - - - - - - - - 219,478
Molsheim (Alsace). Meat market- - - - - - - - - - - - - - - 279
Mörsburg (Switzerland). Stove - - - - - - - - - - - - - - - 266
Möskirch. Church. Tombstone - - - - - - - - - - - - - - - - - 80
Mühlhausen (Alsace). City hall- - - - - - 178,189,192,202,272
Mühlhausen. Painted facade- - - - - - - - - - - - - - - 210,272
Mühlhausen. Glass and mural paintings - - - - - - - - - - - 272
Munich. Frauen church. Tomb - - - - - - - - - - - - - - - - - 85
Munich. Frauen church. Chapel grilles - - - - - - - - - - - 116
Munich. Church S. Michael - - - - - - - - - - - - - - - - - - 234
Munich. Church S. Michael. Sconce - - - - - - - - - - - - - 124
Munich. Former Jesuit college - - - - - - - - - - - - - - - 226
Munich. Cabinet of copper engravings. Designs for armor - 114
Munich. Column S. Maria - - - - - - - - - - - - - - - - - - - 185
Munich. Maxburg - 179
Munich. Maxburg. Painted facade - - - - - - - - - - - - - - 212
Munich. Old mint- 184
Munich. National museum. Art industries - -92,,98,100,108,110
113,120,122,127,140,143
Munich. Pinacothek- - - - - - - - - - - - - - - - - - -59,75,76
Munich. Royal palace. Details.- - - - - - - - - 191,198,224,226

Munich. Royal palace. Fountain in court - - - - - - - - - - 228
Munich. Royal palace. Painted facades - - - - - - - - - - - 212
Munich. Royal palace. Garden- - - - - - - - - - - - - - - - - 230
Munich. Royal palace. Grotto court- - - - - - - - - - - - 32
Munich. Royal palace. Imperial vestibule- - - - - - - - - 33
Munich. Royal palace. Chapel- - - - - - - - - - - - - - - - 234
Munich. Royal palace. Chapel. Painted glass - - - - - - - - 140
Munich. Royal palace. Treasury. Ornamental objects- - - - 203
Munich. Designs for ornaments - - - - - - - - - - - - - - - 108
Münster. Cathedral. Chapter hall- - - - - - - - - - - - - - 92

Nabburg. City hall- 306
Näfels. Community house - - - - - - - - - - - - - - - - 241,264
Näfels. Community house Arrangement- - - - - - - - - -92,134,264
Neuburg. Castle - 175,308
Neuenstein. Castle- - - - - - - - - - - - - - - - - - - 178,470
Neumarkt. Castle- - - - - - - - - - - - - - - - - - 303,304,306
Neustadt on Hardt. Gymnasium- - - - - - - - - - - - - - 226,334
Neustadt on Hardt. Old city hall- - - - - - - - - - - - - - 334
Neustadt io Hardt. Private architecture - - - - - - - - - - 335
Neustadt on Waldnab. Castle - - - - - - - - - - - - - - - - 306
Nördlingen. City hall - - - - - - - - - - - - - - - - - 222,396
Nördlingen. School house - - - - - - - - - - - - - - - - - - 396
Nördlingen. Reimlinger tower- - - - - - - - - - - - - - - - 396
Nuremberg. General remarks- - - - - - - - - - - - - - - - - 493
Nuremberg. Church S. Sebald. Tomb S. Sebald - - - -78,232,494
Nuremberg. Fortifications - - - - - - - - - - - - - - - - - 515
Nuremberg. Fountains- - - - - - - - - - - - - - - - - - 228,515
Nuremberg. Fleisch bridge - - - - - - - - - - - - - - - - - 514
Nuremberg. Meat market- - - - - - - - - - - - - - - - - 227,515
Nuremberg. Germanic museum. Paintings and art industries-
56,70,127,128,130,144
Nuremberg.Museum. Design for Prague fountain- - - - - - - 119
Nuremberg. Hirschvogel house- - - - - - - - - - - - - - - - 175
Nuremberg. City hall- - - - - - - - - - - - - - - - 222,223,511
Nuremberg. City hall. Court - - - - - - - - - - - - - - - - 188
Nuremberg. City hall. Fountain- - - - - - - - - - - - - - - 80
Nuremberg. City hall. Iron grilles- - - - - - - - - -80,116,509
Nuremberg. City hall. Silver goblets- - - - - - - - - - - - 103
Nuremberg. City Walls - - - - - - - - - - - - - - - - - - - 228

Nuremberg. Towers - 515
Nuremberg. Arsenal- 515
Nuremberg. Private architecture. Funk, Peller, Tucher and other patricians' houses. Details and internal arrangement. 495,114,127,175,186,188,191,200,201,203,220
Nuremberg. Family book of Baron v. Tucher - - - - - - - - - 107
Nuremberg. Remains of W. J. Stromer - - - - - - - - - - - - 237
Nuremberg vicinity. Gleishammer - - - - - - - - - - - - - - - 510
Nuremberg vicinint. Lichtenhof- - - - - - - - - - - - - - - - 510
Nuremberg vicinity. Schoppershof- - - - - - - - - - - - - - - 510
Nymphenburg. Castle garden- - - - - - - - - - - - - - - - - - 230

Oberdischingen near Ulm. Bronze clock - - - - - - - - - - - 122
Oberehnheim (Alsace). Fountains - - - - - - - - - - - - 227,278
Oberehnheim. Old granary- - - - - - - - - - - - - - - - - - - 278
Oberehnheim. City hall- - - - - - - - - - - - - - - - - - 175,278
Oberstrass near Zurich. Stove - - - - - - - - - - - - - - - - 132
Oberwesel. Monastery church. Tombs- - - - - - - - - - - - - 81
Ochsenfurt. City hall - 458
Ochsenfurt. Private architecture- - - - - - - - - - - - - - - 458
Oehringen. Church. Tombs- - - - - - - - - - - - - - - - - 464,476
Oehringen. Bridge - 476
Oehringen. Fountain - 476
Oehringen. Castle - 476
Oels (Silesia). Castle- 178
Offenbach. Castle - 179,448
Oxford. Bodleian library- - - - - - - - - - - - - - - - - - - 63

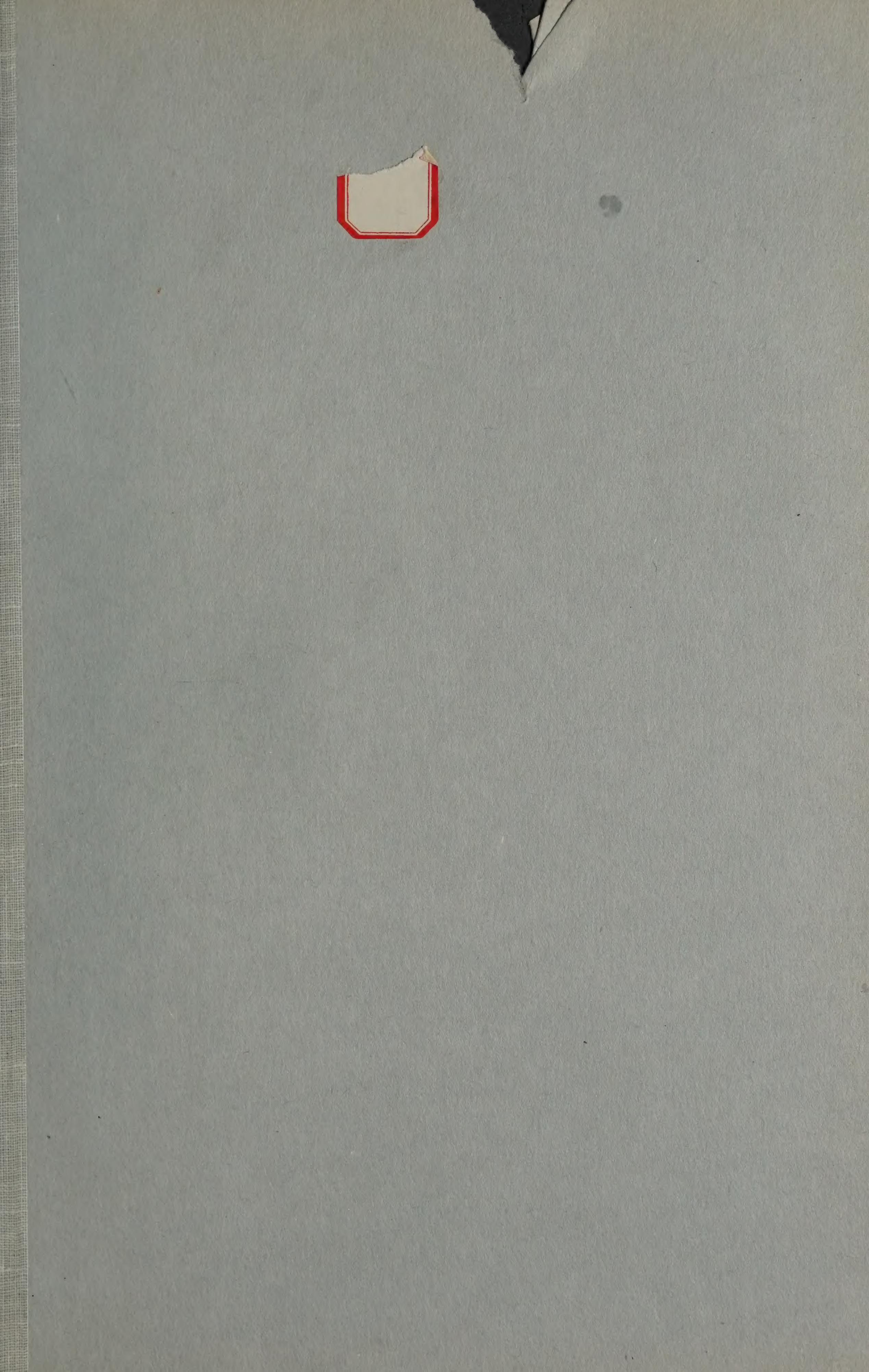
Pfedelbach near Oehringen. Castle - - - - - - - - - - - - - 475
Pforzheim. Monastery church. Tombs- - - - - - - - - - - - - 82
Pfreimdt. Franciscan church - - - - - - - - - - - - - - - - - 306
Pfreimdt. City church - 306
Pfreimdt. Castle- 306
Plassenburg. Castle - - - - - - - - - - - - - - - - - - 178,218,518
Plassenburg. Castle. Details- - - - - - - - - - - - - - - - 187,189
Posen. City hall- 175
Prague. Cathedral. Tomb railing - - - - - - - - - - - - - - - 117
Prague. Belvedere - - - - - - - - - - - - - - - - - - - 175,176,227
Prague. Sgraffitos- 213

Rappoltsweiler. Fountain- - - - - - - - - - - - - - - - - - - 272

Ravensburg. Wrought iron shield - - - - - - - - - - - - - 119,398
Regensburg. Cathedral. Cloister - - - - - - - - - - - - - 173,306
Regensburg. Cathedral. Tomb - - - - - - - - - - - - - - - - - - 78
Regensburg. Trinity church- - - - - - - - - - - - - - - - 214,307
Regensburg. Church S. Emmeran. Bell tower - - - - - - - - - 307
Regensburg. New parish church - - - - - - - - - - - - - - 173,307
Regensburg. Oberminster. Altar- - - - - - - - - - - - - - - - 308
Regensburg. City hall - 307
Regensburg. Thon-Dittmer house- - - - - - - - - - - - - - 220,307
Reinsbronn. Castle- 478
Rorschach. Private architecture - - - - - - - - - - - - - - - 267
Ruth on Sand. Castle- 479
Rothenburg on Tauber. General - - - - - - - - - - - - - - - - 480
Rothenburg. Fountains - - - - - - - - - - - - - - 184,194,227,487
Rothenburg. Gymnasium - - - - - - - - - - - - - - - - - - 226,485
Rothenburg. Walls and gates - - - - - - - - - - - - - - - - - 228
Rothenburg. City hall. Details and arrangement-90,178,185,191
192,198,203,222,223,224,481
Rothenburg. Hospital- - - - - - - - - - - - - - - - - 178,226,485
Rothenburg. Hospital gate - - - - - - - - - - - - - - - - - - 486
Rothenburg. Private architecture- - - - - - - - - - - - - 178,488
Rothenburg. Private architecture. Details - - - - -92,226,489
Rothenburg. Iron shield - - - - - - - - - - - - - - - - - - - 119
Rottweil. Fountains - - - - - - - - - - - - - - - - - - - 228,398
Rottweil. Private architecture- - - - - - - - - - - - - - - - 398
Rufach (Alsace). Fountain - - - - - - - - - - - - - - - - - - 272

Schaffhausen. Church S. John- - - - - - - - - - - - - - - - - 258
Schaffhausen. Munoth- 259
Schaffhausen. Private architecture- - - - - - - - - - - - 179,258
Schaffhausen. Painted facades - - - - - - - - - - - - 210,212,258
Schlackenwerth (Bohemia). Castle garden - - - - - - - - - - - 229
Schleissheim. Castle. Garden - - - - - - - - - - - - - - - - -250
Schlettstadt. Private architecture- - - - - - - - - - - - - - 271
Schönfeld (Franconia). Castle- - - - - - - - - - - - - - - - -430
Schweinfurt. Gymnasium- - - - - - - - - - - - - - - - - - 226,469
Schweinfurt. Mill gate- - - - - - - - - - - - - - - - 178,228,470
Schweinfurt. City hall- - - - - - - - - - - - - - - - 178,222,467
Schweinfurt. City hall. Details - - - - - - - - - - - - - -90,224
Schweinfurt. Private architecture - - - - - - - - - - - - - - 470

Schwerin. castle- 178
Sigmaringen. Castle. Votive tablet - - - - - - - - - - - - - 349
Spital on Drau. Castle Porzia - - - - - - - - - - - - - - - - - 175
Stanz (Switzerland). Winkelried house. Arrangement- - - - 252
Steier. House bell- 119
Stein on Rhine. Monastery (former)- - - - - - - - - - - - - - 253
Stein. Monastery. Details - - - - - - - - - - - - - - - - - 253,254
Stein. Painted facades- - - - - - - - - - - - - - - - - - - 122,253
Schutzenhaus. Painted glass - - - - - - - - - - - - - - - - 158,258
Stein. Guild house zum Kleeblatt. Painted glass - - - 158,258
Stein. Private architecture, Details and arrangement- 255,256
Stettin. Castle. Court- 179
Stixenstein. Well. Railing- - - - - - - - - - - - - - - - - - 118
Strasburg in Alsace. Frauenhaus near Münster- - - - - - - 277
Strasburg. City hall (former) - - - - - - - - - - - - - - - - 278
Strasburg. Private architecture - - - - - - - - - - - - - - - 278
Stuttgart. Monastery church. Tomb - - - - - - - - - - - - - 84
Stuttgart. Monastery church. Border on statue - - - - - - 144
Stuttgart. Archives. Schickhardts design Freudenstadt.- - 352
Stuttgart. Archives Freudenstadt documents- - - - - - - - 356
Stuttgart. New building (former)- - - - - - - - - - 338,362,379
Stuttgart. Library. Schickhardt's remains - - - - - - - 237,356
Stuttgart. Gymnasium- 388
Stuttgart. Old Chancery - - - - - - - - - - - - - 185,226,337,384
Stuttgart. Cabinet copper engravings- - - - - - - - - - - - 68
Stuttgart. Land assembly house- - - - - - - - - 226,337,338,386
Stuttgart. Pleasure garden- - - - - - - - - - - 229,230,374,380
Stuttgart, Pleasure garden. Grotto- - - - - - - - - - - - - 338
Stuttgart. New Lusthaus - - - - - - - - 188,201,227,337,338,374
Stuttgart. Princes building - - - - - - - - - - - - - - - - - 388
Stuttgart. Old castle - - - - - - - - - - - - - - - - 377,368,218
Stuttgart. Old castle. Court- - - - - - - 177,178,184,188,338
Stuttgart. Old castle. Portal - - - - - - - - - - - - - - -191,338
Stuttgart. Old castle. Chapel - - - - - - - - - - - - - - 232,373
Stuttgart. Old castle. Knights' hall- - - - - - - - - - - - - 218
Stuttgart. Old castle. Gargoyle - - - - - - - - - - - - - - - 119
Stuttgart. Terrace balustrade and capital - - - - - - - 194,388
Stuttgart. Carved chest - - - - - - - - - - - - - - - - - - - 97
Stuttgart. Artistic cupboard- - - - - - - - - - - - - - - - - 94




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